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MOTION PICTURE

# EXHIBITOR

JULY 3, 1963

Volume 70

Number 1

IN TWO SECTIONS . THIS IS SECTION ONE

■ There are numerous factors which, in the judgment of the distributor, may be determinative of the relative superiority of bids and offers submitted and of the degree to which they correspond to the expected earning potential of the picture. . .

■ We entertain serious doubt that anything other than independent judgment motivated the decisions to split product. However, resolution of the issue will not be necessary to the decision in this case. . .

■ The failure to include all exhibitors in the split system will not render it illegal in the absence of evidence that it was so employed as to unreasonably restrict the competitive market, or had this result. We decline to hold the split system to be per se illegal, and we do not consider the system, standing alone, as evidence of a conspiracy to violate the antitrust laws. . .

■ There is no evidence from which it can be inferred that the plaintiff was "required" to offer excessive rental terms. There is likewise no evidence which would warrant a conclusion that the plaintiff was under any compulsion to offer guarantees which later proved to be excessive. The record is devoid of proof from which it can be inferred that any distributor was aware that the film rentals offered were deemed by the plaintiff to be unreasonable. The rental terms were voluntarily proposed by the plaintiff; the acceptance of those terms by the distributors would not permit an inference that plaintiff was required to offer them. . .

■ We are convinced that the trial time could have been shortened considerably with a concomitant reduction in the size of the record if the attorneys had made a conscientious effort to (1) stipulate matters in which there was no dispute; (2) specify the issues with particularity; and (3) formulate an efficient trial plan. The condition of the present record clearly indicates that there was no such effort here.

## OPINION OF THE COURT

(Filed June 21, 1963)

United States Court of Appeals for the Third Circuit  
VIKING THEATRE CORPORATION

vs.

PARAMOUNT FILM DISTRIBUTING  
CORP., ET AL.

## NGC In Production With Court's Okay

(See page 5)

## Publicists Urge Full Integration

(See page 10)

These excerpts are from the important decision in the Philadelphia federal anti-trust suit of the Viking Theatre against major distributor and exhibitor defendants. The full text of this Appeals Court ruling begins on page 6.

"IT'S A CRAZY BUSINESS" . . . see editorial—page 3

PIONEER THEATRE CORPORATION

4829 MINNETONKA BOULEVARD

ST. LOUIS PARK 16, MINNESOTA

OFFICE OF



*Thank You Mr Field!  
We're quite proud!  
Jay Emanuel  
June 3, 1963  
6/5/63*

Mr. Jay Emanuel  
Jay Emanuel Publications, Inc.  
317 N. Broad Street  
Philadelphia 7, Pennsylvania

Dear Jay:

I seem to have been guilty of a gross error which I can attribute only to a thinking lapse. I wish to apologize to you and to your organization and to make amends immediately.

Recently at a managers meeting at Carroll, Iowa, we discussed trade papers and our boys decided that there was one that they rarely used and could well do without. When I returned to my office I did not have my notes and I instructed my secretary not to renew the subscription for MOTION PICTURE EXHIBITOR and SHOWMEN'S TRADE REVIEW. I am quoting to you from a letter I received from our supervisor this morning "I agree with the boys that the service section and the reveiws in the MOTION PICTURE EXHIBITOR are the most valuable of any we receive. ----- used to be the most valuable but since they have revised their format it is no longer of much use...and as far as I am concerned I would just as soon drop it. I know the one I use most is the MOTION PICTURE EXHIBITOR and the Managers tell me the same thing. We should keep the MOTION PICTURE EXHIBITOR."

So please have your circulation department continue the paper and when my secretary returns to the office we will forward the subscription check.

In this connection, the amount of money does not have much to do with our trade paper subscriptions. In this critical period of time in the survival of our theatres, the managers time is more vitally important than ever before and we have made a big effort to see that our men are spending their time productively.

By eliminating a trade paper which is mostly duplication and which could easily take up a half hour of time, I was trying to point up my argument that a managers time, and how he spends it is of extreme importance.

Warmest personal regards, and again my apologies, if my confusion caused any inconvenience.

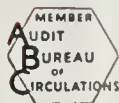
Sincerely,  
PIONEER THEATRE CORPORATION

*Harold*  
Harold D. Field



# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles 36, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.



Volume 70 • No. 1

JULY 3, 1963

## "IT'S A CRAZY BUSINESS"

ALL OF us at MOTION PICTURE EXHIBITOR take pride at the number of letters we receive from subscribers—gripes as well as pats on the back. All are completely unsolicited, and we are glad readers have enough confidence in this publication to tell us what is on their minds.

We would like to publish every one. In one three year period, we printed well over 1,200 letters. Lack of advertising recently in all trade papers, however, has forced a cutback in space. Still, many letters deserve the industry's attention, and occasionally we turn our editorial page over to a man with something on his mind. Such a gentleman is veteran exhibitor Larry Woodin, well respected operator of the 'Y' Drive-In, Wellsboro, Pa., and a former conventional theatre operator there.

Mr. Woodin has something to say and he says it well. You may not agree with everything in his letter, but it should stimulate considerable thought and discussion. Here goes:

*"After spending one normal lifetime in this business and embarking on a second, I can't help but look back and come to but one conclusion . . . 'It's a crazy business.' At least, it's crazy when its actions and operations are compared to the other fields of business endeavor.*

*"I've always marveled at the fact that, as long as I can remember, this is the only business where the manufacturer (producer) always has seemed to be doing his very best to put the retailer (exhibitor) of his product out of business. First it was the old Trust pictures; then the cra of 'buy our product or we'll build across the street'; next the percentage rental system that has never gone in any direction but up; then the saturation booking cra with the customer denied a choice; and now saturation of movies on free TV, the one real competitor of both the retailer who sells his product and the manufacturer who makes it. (Can you imagine General Motors giving the public their choice of a new car now for \$4,000 or a used car in a few years for free? And given away by a detergent or cigarette company?) THE AUTOMOBILE*

*INDUSTRY KNOWS THE SECRET . . . JUNK THE OLD PRODUCT AND THUS KEEP A FRESH MARKET ALIVE.*

*"So many things prove our business is a crazy one. For many years, the trailer shots were nothing but sweepings off the studio cutting room floor. Whoever heard of selling apples by giving the customer a taste of one of the apples to be thrown out?"*

*"Do you know of any other industry that keeps its new product a secret as far as its retailers are concerned? Ever hear of a Trade Show and Trade Papers? We have the Trade Papers, but where are the producers' announcements of the upcoming product? Trade Shows? Our industry hasn't learned the meaning of the word.*

*"Radio and TV give their awards on Radio and TV. Where does the motion picture industry give its awards? Not even in a theatre anymore, but rather in an auditorium over TV, during prime theatre time, to advertise tooth paste.*

*"How stupid can we get?"*

*"We're over 50 years old. It's time we grew up as an industry. Let's bury the hatchet between all factions, get together, and start a new lifetime for the motion picture industry devoted to filling our screens with pre-announced, sought-after attractions, pre-sold to an eager awaiting public.*

*"Let's quit fighting each other over our business and get together and start fighting all of our competitors for our business.*

*"P.S. A guy can dream, can't he?"*

As we said, not everyone will agree with Mr. Woodin. For instance, a distribution representative might point out that the analogy between General Motors and the sale of films to television was unfair since the film companies were well paid for the product. The answer could be that the public still gets it for free, and that is the important factor.

At any rate, it is something to think about, and we thank Mr. Woodin for sharing his thoughts with MOTION PICTURE EXHIBITOR.

## DILEMMA OF A HORN-BLOWER

WE WERE AMUSED recently by a house ad in a competitive publication entitled "Advertising Reality in the Motion Picture Industry." Paramount is currently cleaning up with a film entitled "COME BLOW YOUR HORN," and the ad indicates that some people are taking the advice literally.

The crux of the ad seems to be that only this particular publication "has changed with its industry—no competitive paper has!" At the risk of being unkind, we feel compelled to point out that the major change by the paper in question

has been a cutback to every-other-week publication. We may be naive, but we still believe the motion picture industry wants and needs weekly service.

The ad also claims subscribers in 106 foreign countries, impressive until one realizes that total foreign circulation amounts to an average of about 18 copies per foreign country. Not exactly blanket coverage.

All in all, it seems that he who blows his own horn occasionally hits a sour note.

## COOPERATION IN ACTION

JUST A NOTE about a gentleman who understands the real meaning of the word "cooperation" defined in the dictionary as "The act of working or acting together, as for a common purpose; helpfulness."

In the lobby of the Fox Theatre, Philadelphia, a David Milgram operation, stands a 40 x 60 on "Cleopatra," current attraction at the Stanley Warner Stanley Theatre. On the Fox screen is a brief trailer announcing "Cleopatra," with

playdate and theatre information. On the way out of the Fox, patrons are handed blank forms to the Stanley for reserved seat tickets to be purchased in advance.

Here is a good lesson for the entire industry, and we salute David Milgram for his constructive attitude. Incidentally, Mr. Milgram lost the picture on a bid. If this experience could be repeated throughout the industry, it would be a far healthier, happier business.

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Obituaries

**Morris (Moe) Gould**, 69, manager, Belmar Theatre, Pittsburgh, Pa., for 14 years, died at Columbia Hospital. Surviving are his wife, two sisters, and two brothers.

**Monroe W. Greenthal**, 56, founder of the Monroe Greenthal advertising agency, died in White Plains, N.Y., hospital. He was vice-president and director of advertising and publicity for United World Pictures, Inc., and before that had been with United Artists Pictures. During World War II, he was a Major in charge of an Army motion picture unit. He is survived by his widow, three sons, and a daughter.

**Mrs. Bessie Hart**, 77, mother of Sam Hart, Allied Artists' assistant advertising business manager, died in New York City.

**Rubin K. Lewis**, 70, retired stage manager, Loew's Palace, Hartford, Conn., and for many years business manager of Local 84 IATSE of Hartford, died in Los Angeles. He had been in the theatrical field in Connecticut for 50 years, retiring five years ago.

### AIP Extends No-TV Pledge

DETROIT—At the opening of the final National Allied board session, Milton London read the following telegram which was received with warmth and appreciation:

"My faith in human nature is renewed after hearing from our Detroit correspondent in reference to National Allied board resolution concerning Pete Harrison. I was surprised to think your organization would forget Pete and all he has done for Allied and exhibition generally. I am thrilled that my faith in Allied was not misplaced. For Pete and me too, thank you for your support. Jay Emanuel"

President Jack Armstrong was recipient of a letter from James H. Nicholson, president, and Samuel Z. Arkoff, vice-president, American International Pictures. The executives announced an across-the-board extension of the five-year no-TV policy to its entire catalog.

Further, it guaranteed against inadvertently playing an identical attraction for pay as is being shown for free.

"All the features (the 69 now being released to TV) involved have been reissued several times and our records indicate that they have exhausted their theatrical potential. *Furthermore (italics are ours), we will keep your organization aware of those pictures going to television and dates they will be released. We do not want any exhibitor to experience the unfortunate incident of simultaneous tv showing.*

"In conclusion, let us assure you that revenue from this sale will go back into bigger and better theatrical productions."

The jubilant directors issued a directive to members to indicate their appreciation "by booking AIP product at every possible opportunity."

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., July 1

### TOA's Stembler Protests "Blind Selling" Practice

SAN FRANCISCO — John H. Stembler, president, Theatre Owners of America, said in a speech at the convention of Northern California TOA, that the organization will take steps to resist the spread of so-called "blind selling" and will "communicate its disfavor" to company presidents engaging in the practice.

"With the creation of the sellers' market, consciously or unconsciously, by the distributors," Stembler said, "and with the urgent need of exhibitors for product, there was a not expected development that distributors would call for bids prior to screening. This pig-in-a-poke type of bidding is unfair, unjust, and uneconomic. The exhibitor, sitting without playable product, is willing to bid unrealistically high prices in order to obtain pictures. So, many times he bids beyond the picture's potential for his theatre.

"It is regrettable, that in the process of the appeals by the government, and by the distributor-defendants, in the case of U.S. vs Paramount, et al, and of the return of the cases to the U.S. Statutory Court for further action, nothing was included in the final decrees requiring the distributor-defendants to afford screening opportunities to competitive bidders before distributors sent out invitations to bids.

"In past years it was on rare occasions that a distributor indulged in blind selling. However, the facts presently indicate that instead of this being an unusual occurrence, it may well be developing into the category of customary practice. Distribution and exhibition alike must not permit this to happen. It would be an industry calamity if it did."



During his recent visit to Philadelphia in connection with Paramount's "The Nutty Professor" Jerry Lewis participated in the opening of Samerica Corporation's new King in the Valley Forge Shopping Center and dedicated a plaque as 'The King Of Entertainment.' Seen, left to right, are three generations of the Shapiro family—young Eric Shapiro; his grandfather, Sam Shapiro; his father, Mort Shapiro; and Lewis.



## BROADWAY GROSSES

### "PT 109" Bows As Heat Helps

NEW YORK — Business was steady in Broadway first-runs as "PT 109" opened and heat sent many patrons in search of air-conditioned comfort.

According to usually reliable sources, the breakdown was as follows:

"Hud" (Paramount). Paramount reported \$22,000 for the fifth week.

"Come Blow Your Horn" (Paramount). Radio City Music Hall, with stage show, garnered \$100,000 Thursday through Sunday, with the fourth week big at \$165,000.

"PT 109" (WB). Warner reported a solid \$31,000 for the opening stanza.

"Irma La Douce" (UA). DeMille continued strong with \$34,000 for the fourth week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama reported \$42,000 for the 14th week.

"Mutiny On The Bounty" (MGM). Loew's State registered \$10,000 for the 32nd week.

"The Stripper" (20th-Fox). Astor announced \$18,000 for the second week.

"Lawrence Of Arabia" (Columbia). Criterion continued strong with \$44,000 for the 28th week.

"Cleopatra" (20th-Fox). Rivoli still capacity with \$79,000 for the third week.

"Tammy And The Doctor" (U-I). Palace announced \$10,000 for the opening week.

### TOA Sets Ladies' Unit

NEW YORK—Mrs. Edward L. Fabian has been named chairman of the ladies committee of the 1963 convention of the Theatre Owners of America by TOA president John H. Stembler.

Serving on the ladies committee will be Mrs. Leonard H. Goldenson, Mrs. Philip F. Harling, Mrs. Bernard Levy, Mrs. Bernard Meyerson, Mrs. Maury Miller, Mrs. Walter Reade, Jr., Mrs. Arthur Rosen, Mrs. Robert Shapiro, Mrs. Laurence A. Tisch, Mrs. Preston R. Tisch, Mrs. Arthur Tolchin, and Mrs. Jack Yellin.

Mrs. Fabian and her committee will finalize plans for the entertainment of ladies attending the TOA convention, scheduled at the Americana Hotel, Oct. 28-31.

### "Lilith" Launches N.Y. Studio

WESTBURY, L. I.—The new Long Island Studios at Roosevelt Field, the east's largest and most modern plant for motion picture and television production, went into operation last week when Jean Seberg, Warren Beatty, and other members of the cast of Robert Rossen's "Lilith," walked onto sound stage 1 and began work on the set, Miss Seberg's bedroom in the film.

On hand for the opening ceremonies, with motion picture film appropriately substituting for ribbon in the time-honored rite, was Michael Myerberg, owner of the new facilities.

# NGC Wins Court Approval To Produce

## Judge Cites Product Lag As Reason For Decision; Must Offer Films To All; Operation Likened To UA

NEW YORK—Federal Court Judge Edmund Palmieri approved the application of National General Corporation to engage in production and distribution in addition to exhibition, with safeguards to make certain such activity will not lead to undue restraint of competition.

Under the Court's decision, NGC is committed to make and distribute pictures through a subsidiary for a three-year trial period, with renewal subject to the result of a review after 27 months.

Judge Palmieri said, "The serious decline in motion picture product in the last 10 years has posed a baffling problem in this important industry. The petitioner's projected undertaking is an effort directed to its resolution. While I am mindful of a possible danger that the control of parallel interests in the production, distribution, and exhibition phases of this business may recreate the very problems sought to be solved by the Consent Judgement of June 7, 1951, I regard this danger as minimal.

"The conditions of the order accepted by the petitioner and approved by the Attorney General are sufficient to safeguard the legitimate competitive interests of producers as well as exhibitors. Moreover, the permission granted is limited in time and is subject to the maintenance of contemporary records which will assist the Department of Justice to maintain effective vigilance and control."

Under terms of the order, NGC must offer its pictures on a competitive basis to all other theatres; and will be enjoined from granting licenses in which minimum prices are fixed; entering into an agreement with any exhibitors on a system of clearances; granting clearances between theatres not in substantial competition; granting or offering any clearances against any theatre in substantial competition with the theatres receiving a license for exhibition in excess of what is reasonably necessary to protect the license granted; making franchise agreements; entering into any license agreement in which the right to exhibit one feature is conditioned upon the licensee's taking one or more features.

Irving H. Levin, executive vice-president of NGC, said, "This is a significant breakthrough not only for our circuit but for the entire industry." For the present, Levin will be in charge of the new operation, until a new wholly owned subsidiary is set up within 30 days. Levin has produced some 20 pictures on his own.

"We don't have anything in our pocket at the moment to produce," he said, "but we are going to try and put pictures together which have significance, stressing quality, films the public will want to see and for the most part made in Hollywood where technicians and talent are the finest in the world.

"We will operate along the line of United Artists. We will finance and arrange for distribution. Then again, we may produce and distribute ourselves. We have been working on the project for more than a year.

## "Get More, Keep More" Theme of TOA Meeting

NEW YORK—"The Big Look Ahead—Get More, Keep More in '64!" will be the slogan for the 1963 convention of Theatre Owners of America, scheduled for the Americana Hotel Oct. 28-31.

In making the announcement, Edward L. Fabian, general chairman of the TOA convention, points out that every item on the program will, in some measure, attempt to make the slogan come alive for every exhibitor who attends.

Fabian predicts that the number of exhibitors attending this year's convention will probably outnumber any in the previous conclaves in the 16 year history of TOA annual conventions. He bases this prediction on the large number of advance registrations already received by the TOA home office.

## MGM Execs In Europe

ROME, ITALY—Robert H. O'Brien, president of MGM, arrived here to meet with other MGM executives and production personnel on long-range plans for production and marketing of new product.

Accompanying him are Clark Ramsay, executive assistant to the president in charge of marketing, and Dan Terrell, executive director of advertising, publicity, and exploitation.

The MGM group, in addition to Rome meeting, will confer with company representatives in London and Paris.

## Loew's To Telecast Fight

NEW YORK—The heavyweight championship fight will be telecast on the large theatre screens of seven Loew's Theatres, July 22, at 10:30 p.m.

The telecast will feature heavyweight champion Sonny Liston's 15-round title defense against challenger Floyd Patterson, direct from Las Vegas.

Theatres showing the telecast are Loew's State, Sheridan, and Victoria, Manhattan; National, Bronx; Valencia, Jamaica; Oriental, Brooklyn; Loew's Mount Vernon, Westchester.

"We feel we can set up a distribution artery to cut costs appreciably and significantly. We will meet shortly with some of the people interested in New York.

"Anyone can buy the pictures," Levin said, "as long as they are willing to pay a reasonable price. We don't care what run we get as long as we can rely on a certain amount of pictures to help relieve the product shortage for our own theatres, as well as for competitive and non-competitive theatres."

Headquarters for the new operation will be the Beverly Hills home office of NGC.

"It is our intention to make as many pictures, either directly or by co-production, as possible, and we may get the machinery working by the end of the year."

Eugene V. Klein, president and chairman of NGC, said, "This is an historic breakthrough for the entire industry at a time when it is laboring under the handicap of a serious product shortage."

## Major Fox Realignment Strengthens Sales Staff

NEW YORK—A major realignment within the 20th-Fox sales organization, designed to strengthen the company's position in anticipation of an increasing number of major releases in the near future, was announced by Joseph M. Sugar, vice-president in charge of domestic sales.

Under the realignment, Robert L. Conn, sales executive in the home office, has been named division manager of the central division, replacing William C. Gehring who is being transferred to the post of division manager of the southern division. William B. Williams, who has been operating in the southern division, has been appointed to head the important Dallas branch.

Two other sales department changes were announced by Sugar. Willis Doebel, booker in the Des Moines branch, is promoted to sales representative for the Omaha territory, replacing Frank Larson, resigned. Al Gorden has been named Albany sales representative, replacing Leo Carignan, resigned.

As central division head, Conn will supervise sales activity in the Chicago, Des Moines, Detroit, Indianapolis, Minneapolis, and St. Louis branches. Gehring's supervision extends to branches in Atlanta, Charlotte, Dallas, Jacksonville, Memphis, and New Orleans.

Other divisional assignments remain as before: R. C. McNabb continues as eastern manager; Peter S. Myers as Canadian head; and Thomas O. McCleaster as western manager. All division managers report directly to Sugar.

## Bronston Expands Ad-Pub Unit

NEW YORK—With creation of Bronston Distributors, Inc., and its expanding activity, Samuel Bronston announced that all advertising and promotional activities would be directed by the New York distribution headquarters, effective immediately.

At the same time, Bronston announced that Ralph Wheelwright will assume the position of vice-president in charge of public relations representing him personally as well as the company in top-level matters of public relations importance. He will headquarter in Los Angeles.

Howard Newman continues as studio publicity manager, responsible for all publicity activities in the Madrid production center. In New York, Howard E. Kohn II remains as worldwide coordinator of advertising and publicity and will handle various merchandising activities on pictures both in release and production.

## Dudelson Heads AIP TV Sales

NEW YORK—Stan Dudelson, former general sales manager for Screen Gems, announced his appointment as television producers representative for American International Pictures and Selma Enterprises.

Dudelson will oversee sales and distribution of AIP and Selma Enterprises production to television stations. The appointment follows the initial license of AIP pictures to five ABC-TV stations in as many major markets.

# Full Text Of Phila. Court Decision

## IMPORTANT

THIS IS an action under the antitrust laws, and particularly under Sections 4 and 16 of the Clayton Act, 15 U.S. C.A., 15 and 26. The plaintiff is the owner and operator of a first-run motion picture theatre located in downtown Philadelphia. The defendants are three exhibitors, whose theatres are in competition with that of the plaintiff, and six major distributors of motion pictures. The complaint alleges generally that during the period here in question the defendants were engaged in a conspiracy to restrain trade in violation of Section 1 of the Sherman Act, 15 U.S.C.A. 1; the allegation is denied in the answers.

The plaintiff charges specifically that the defendants entered into or consciously adhered to certain agreements, the objects of which were to maintain an equal division of product among the defendant exhibitors and to eliminate the plaintiff from the competitive market. It is argued that each of the defendant distributors, in furtherance of the objects of the said agreements, engaged in conduct from which it may be inferred that an illegal conspiracy existed. This conduct is said to have consisted of:

- (1) the routine rejection of "superior" bids or offers submitted by VIKING, and the allocation of films to the defendant exhibitors pursuant to the said agreements;
- (2) the requirement that VIKING offer "excessive" rentals as a prerequisite to its right to license film;
- (3) the adjustment of film rentals and playing time for the defendant exhibitors and the denial of similar adjustments to VIKING;
- (4) the requirement that VIKING, but not the defendant exhibitors, submit written bids;
- (5) the imposition of discriminatory advertising conditions on VIKING;
- (6) the requirement that VIKING make extensive commitments as to playing time in order to license film;
- (7) the institution of discriminatory law suits against VIKING; and
- (8) the requirement that VIKING license unwanted pictures in order to obtain those it desired.

A full and detailed discussion of these charges will follow.

The action came to trial before the Court and a jury. At the close of the plaintiff's evidence and on the motion of the defendants, the Court directed a verdict in favor of the defendants on the ground that the evidence was legally insufficient to sustain either the charge of conspiracy or the claim that the plaintiff had been injured in its business. This appeal is from the judgment entered on the said verdict. The plaintiff challenges as erroneous the said ruling of the Court, and in addition thereto, several rulings which resulted in the exclusion of certain evidence.

The plaintiff argues that notwithstanding "the erroneous exclusions" of certain evidence, the evidence in the record was sufficient as a matter of law to support the charge of conspiracy and to warrant the submission of the case to the jury. The determination of the legal issue raised by this argument requires consideration of the evidence in its entirety, and as it relates to each of the defendants. The evidence, including the inferences of which it is reasonably susceptible, must be viewed in the light most favorable to the plaintiff. *Continental Co. v. Union Carbide*, 370 U.S. 690, 696, 697 (1962); *Delaware Valley Marine Sup. Co. v. American Tobacco Co.*, 297 F. 2d 199 (3rd Cir. 1961), cert. den.

**MOTION PICTURE EXHIBITOR** presents here the full text of the important decision of the United States Court of Appeals affirming the U. S. District Court ruling in the Philadelphia suit of the Viking Theatre Corporation against major distributor and exhibitor defendants.

Some thought-provoking points are made concerning the buying and selling of film, competitive bidding, product splits, etc.

It is our feeling that the decision deserves as wide an industry audience as possible. The appeal was heard by Chief Judge Biggs and Circuit Judges Ganey and Smith.

369 U.S. 839 (1962). The question is whether the evidence thus viewed was legally sufficient to warrant submission of the case to the jury.

### DISTRIBUTION OF MOTION PICTURES

The distribution of films constitutes the wholesaling sector of the motion picture industry. Because of the cost of reproducing a film print from the master negative, only a limited number of prints of each picture are available for distribution. The distributors procure the prints from producers and license them to exhibitors for a limited time on a rental basis. The pictures are distributed nation-wide, and it is through the distributors that all exhibitors must obtain prints for exhibition. It is the objective of the distributors to secure the greatest amount of film rental which can be realized from the exhibition of their films throughout the country.

This action encompasses a period of 123 weeks, between July 2, 1954, and November 13, 1956, during which the defendants distributed approximately 420 pictures for first-run exhibition. There were twelve theatres in the downtown Philadelphia area engaged in the first-run exhibition of films. The number of exhibitors competing for a particular picture depended generally upon the exhibitors' opinions of the grossing potential of the film, the availability of open playing time, and other factors hereinafter discussed. There were many times in which only one exhibitor manifested an interest in licensing particular pictures; there were other times in which several exhibitors manifested such an interest.

The nature of the charges made here requires some consideration of the quality of the films distributed by the defendants. The term "quality," in the context of this suit, is meaningful solely in the sense that it represents the earning power of a particular film. The earning power can be determined only after the film has been exhibited. There is in evidence a stipulation which shows the national film rental earned by each picture distributed by the defendants. The national film rental reflects neither the total gross achieved by a picture nor its earning power in any particular area. However, absent any other evidence, the criterion may be regarded as some indication of earning power.

The national film rental earned by pictures distributed by the defendants varied over a wide range. The stipulation reflects the film rental earned by only 405 of the pictures

distributed. Of this number, 195 earned less than \$1 million, and among these were 107 which earned less than \$500,000. Of the 210 films earning more than \$1 million, 101 earned more than \$2 million, 55 earned more than \$3 million, 34 earned more than \$4 million, and 19 earned more than \$5 million. There were only 11 pictures which earned more than \$6 million.

### METHODS OF DISTRIBUTION

The evidence in this case discloses that the defendant distributors in several respects followed a general pattern in the distribution of feature films for first-run exhibition. It was their usual and customary practice to give notice to the exhibitors of the expected release of films and the approximate dates of availability. The exhibitors were then afforded the opportunity to "screen" the pictures at places designated by the distributors. The films were licensed theatre by theatre and picture by picture. There was otherwise little similarity in the methods employed.

Films were usually licensed on a competitive basis but practices varied from distributor to distributor. There were instances in which the distributors solicited competitive bids, reserving the right to reject all bids and to thereafter negotiate with interested exhibitors. There were other instances in which the exhibitors were requested to submit offers which were then used as a basis for negotiation. There were still other instances in which the distributors would invite selected exhibitors either to submit bids or to negotiate for particular pictures. The method employed, and any variance therefrom, was the independent and individual choice of each distributor.

Terms and conditions of both bids and offers varied from exhibitor to exhibitor and picture by picture. Film rental was usually based on a percentage of gross receipts. There were proposals in which film rental was based on a flat percentage of weekly gross receipts less house costs for each week, the percentage remaining constant. There were others in which film rental was based on a scale of percentages adjusted downwardly week by week. There were still others in which film rental was based on a sliding scale of percentages, the proposal providing for the upward or downward adjustment of percentages within certain limits, depending on gross receipts. Offers and bids were frequently accompanied by cash guarantees which were payable in the event earned film rental fell below the amount of the guarantee.

The evidence shows that it was customary for bids and offers submitted by the exhibitors to include provisions fixing responsibility for the payment of advertising expenses. In most instances, this responsibility was shared by the distributors and the exhibitors on a percentage basis. The share of advertising expense to be borne by each party often corresponded with the percentages provided for the payment of film rental. In other cases, the percentage of advertising expense was arbitrarily selected, with no relation to film rental terms. In still other cases, bids and offers remained silent on the matter of advertising, it being understood that further negotiations were contemplated. In each case, the responsibility for determining the amount and type of advertising for any picture remained with the distributor.

Exhibitors ordinarily indicated the date

**UNIVERSAL** has another  
Riotous Romantic Comedy  
to add to its list of  
**COMEDY BOX OFFICE HITS!**



He  
was  
hired  
to  
Mate  
them...  
but  
not  
to Date them.....

.....

It's what happens when a bachelor  
plays Matchmaker....for 3 luscious sisters!

KIRK DOUGLAS  
MITZI GAYNOR  
GIG YOUNG



Universal  
Picture

“FOR LOVE OR MONEY”  
in EASTMAN COLOR

CO-STARRING

THELMA RITTER · LESLIE PARRISH · JULIE NEWMAR · WILLIAM BENDIX · RICHARD SARGENT

WITH

Written by LARRY MARKES and MICHAEL MORRIS · Directed by MICHAEL GORDON · Produced by ROBERT ARTHUR

upon which they proposed to commence the exhibition of a picture. It was important to the distributors that this date correspond with the availability date because of the importance of the latter date in the predetermined pattern of national exploitation. Changes in opening dates were negotiated in some instances to accommodate exhibitors, the final decision as to any change resting exclusively with the distributor.

Bids and offers submitted by exhibitors also provided for the length of playing time to be afforded a film. The length of playing time varied from picture to picture. In most cases the exhibitors guaranteed a minimum playing time, with any additional time contingent on the realization of a fixed minimum in gross receipts. In other cases there was solely a guaranteed minimum playing time, with no provision for additional time. There were several cases in which the length of playing time was determined by negotiations subsequent to the opening date of the picture. The evidence indicates that the exhibitors were, on occasion, permitted to exhibit a picture for a shorter period than that provided by the licensing agreement, and, on other occasions were requested by the distributors to terminate the exhibition of a film short of the agreed date. Any adjustment in the guaranteed playing time required the consent of the distributor.

#### EVALUATION OF BIDS AND OFFERS

As heretofore noted, distributors of motion pictures are primarily concerned with the maximum return of rental from the exhibition of films throughout the country. Prior to the release of a picture the distributor endeavors to evaluate it in terms of earning potential. This evaluation requires consideration of such factors as the intrinsic merit of the film, the prospects of public acceptance, and the setting of the film in an overall national release pattern. While earning potential cannot be determined with precision, it plays a significant role in the licensing of film.

There are numerous factors which, in the judgment of the distributor, may be determinative of the relative superiority of the bids and offers submitted and of the degree to which they correspond to the expected earning potential of the picture. The financial terms and conditions proposed by the exhibitor are, of course, important. Also of importance are the earning and exploitation potential of the theatres, as may be indicated by their locations and seating capacities, their performance records, the experience of their management, the suitability of their accommodations, and their standards of maintenance. Additional considerations of consequence to the distributor, as hereinabove noted, are the opening date and the proposed length of playing time. Finally, as in any business relationship, the distributor will be concerned with the commercial practices of the exhibitors and their financial integrity.

The final account between the exhibitor and the distributor is settled at the conclusion of the exhibition period. The settlement involves a determination of the film rental earned and payable, and the allocation of the advertising expenses. The evidence shows that the final accounting resulted on occasion in the downward adjustment of the agreed film rental terms. These adjustments were essentially rebates and were negotiated in those cases where a distributor responded to a complaint that an exhibitor had incurred losses from the exhibition of a film. The grant of an adjustment was within the sole discretion of the distributor.

#### HISTORY AND PERFORMANCE OF VIKING THEATRE

The plaintiff is the owner of the Viking Theatre, which was purchased from the defendant STANLEY WARNER in 1953. Prior to its acquisition by the plaintiff the theatre had been operated as a first-run house under the name of the Aldine. When control of the Stanley Warner circuit was acquired by Simon Fabian, also in 1953, he decided to sell the theatre for commercial purposes and thus eliminate it as a theatre. The decision was prompted by the then existing scarcity of pictures and the fact that the theatre had been operating at a loss. When Simon Fabian learned that it was the intention of the plaintiff to renovate and operate the theatre, he attempted to repurchase it, but the parties failed to agree on the price. The theatre was completely renovated, and thereafter, on July 2, 1954, opened as a first-run house.

It is here conceded that the plaintiff, by letters addressed to each of the defendant distributors, requested the opportunity to either share in or bid for available pictures suitable for exhibition in a first-run theatre. Thereafter, and during the period in suit, the plaintiff licensed and exhibited first-run pictures. At the same time there were in the area eleven other first-run theatres, and of this number, seven were owned by the defendant exhibitors and four were owned by non-defendants. These exhibitors were actively engaged in competition for available pictures. The names of the theatres, their ownership, location and seating capacities, are set forth in Appendix A.

The plaintiff made known to the distributors its interest in eighty-seven pictures and, of these, licensed and exhibited thirty-four. Films were licensed to VIKING on bids submitted as well as by competitive negotiation. The pictures sought and not obtained by VIKING were licensed to non-defendant as well as defendant exhibitors. Of the films licensed to VIKING, twenty-one had a national film rental in excess of \$1 million, and of these, eight had a national film rental in excess of \$2 million; two had a national film rental in excess of \$3 million, and of these, one had a national film rental in excess of \$6 million.

The VIKING opened on July 2, 1953, with a picture licensed from METRO. Thereafter, for a period of a year, it exhibited METRO product almost exclusively and manifested little interest in the pictures of other distributors. The plaintiff licensed nine of ten METRO pictures on which it submitted bids. The harmonious business relationship between plaintiff and METRO continued until June of 1955, when a dispute arose over film rental and advertising expenses. As a result of this dispute VIKING discontinued the relationship until August of 1956, when it submitted an offer for the picture "Tea and Sympathy."

The only UNITED picture on which the plaintiff submitted a bid during its first year of operations was "Barefoot Contessa." The bid, submitted on October 5, 1954, was rejected and the film was licensed to GOLDMAN. The second year of VIKING's operations opened with "Not As A Stranger," one of the two best pictures distributed by UNITED during the period of suit. This picture was licensed to the plaintiff on a bid submitted on April 25, 1955. Thereafter, the plaintiff manifested an interest in sixteen additional pictures and licensed eleven, three on bids and eight by negotiation.

The evidence in this case shows that the product of TWENTIETH CENTURY was available to all exhibitors and was licensed on the basis

of open competitive bidding. The plaintiff did not become interested in TWENTIETH CENTURY pictures until after March 1955, when Jay Wren became manager of the VIKING. The plaintiff submitted bids on fifteen pictures, and, of these, licensed and exhibited eight; the others were licensed to Fox. The average national film rental of the pictures licensed to VIKING was one million two hundred thousand dollars.

The plaintiff first endeavored to obtain UNIVERSAL product in April of 1955, when it submitted an offer on "Fox Fire," a picture which had national film rental in excess of one million five hundred thousand dollars. This bid was withdrawn. In the latter part of 1955, the plaintiff negotiated for, and was granted a license on, "All That Heaven Allows," on the condition that it also license three additional pictures. Thereafter, the plaintiff manifested no interest in UNIVERSAL product until after the period in suit.

The plaintiff submitted offers on only three of the seventy pictures distributed by COLUMBIA. These offers were rejected, and thereafter two of the films were licensed to GOLDMAN and one to STANLEY WARNER. The plaintiff submitted bids on thirteen of the thirty-nine pictures distributed by PARAMOUNT but was granted a license on only one. The plaintiff submitted bids on ten of the forty-eight pictures distributed by WARNER BROS., and licensed one, which was exhibited after the period in suit. Licenses for five were granted STANLEY WARNER, and licenses for four were granted GOLDMAN.

#### DIVISION OF PRODUCT

When the plaintiff entered the market in 1954, there was in effect between GOLDMAN and STANLEY WARNER an agreement which contemplated a "split" of certain pictures of each distributor. The defendants METRO and UNITED acquiesced in the arrangement prior to March of 1953, subject to their right to solicit competitive bids on each picture and, upon the rejection of all bids on any picture, to negotiate with interested exhibitors. There is no direct evidence that COLUMBIA or UNIVERSAL acquiesced in the split, but their pictures were, nevertheless, included on lists prepared by STANLEY WARNER and GOLDMAN. We entertain serious doubt that anything other than independent judgment motivated the decision to split product. However, resolution of the issue will not be necessary to the decision in this case.

The evidence shows that the agreement between STANLEY WARNER and GOLDMAN imposed no obligation on the distributors to include particular pictures on the list or to deal exclusively with the said exhibitors. The evidence affirmatively shows that every exhibitor was afforded the opportunity to bid or negotiate for the pictures of each distributor; in fact, many of the pictures listed on the split were licensed to non-defendant first-run theatres, including the plaintiff. It was further shown that the agreement imposed no obligation on the defendant exhibitors to bid or negotiate for the pictures on their respective sides of the split.

The defendant PARAMOUNT agreed to a split of its product between STANLEY WARNER and GOLDMAN in March of 1953, subject, however, to its right to solicit competitive bids from all exhibitors and for all pictures. Later in the same year the split arrangement was modified in order to resolve a controversy arising out of GOLDMAN's consistent refusal to bid for PARAMOUNT's pictures. It was agreed that GOLDMAN would not be required to submit  
(Continued on page 15)

# Publicists Urge Theatre Integration In Interests Of Nation, Industry

NEW YORK—The Screen Publicists Guild, the union of professional publicity, advertising, and promotional employees of the major motion picture companies, has called upon the nation's motion picture theatre owners "to speed up desegregation of theatres so that every seat in every theatre in our country will be open to any ticket-buyer, regardless of race, color, or creed."

In simultaneous letters to Theatre Owners of America, Inc., and Allied States Association of Motion Picture Exhibitors, the Guild urged the exhibitor organizations and their members to take immediate action "in the national interest and in the best interest of the motion picture industry and its reputation."

The letters were sent to TOA president John H. Stembler and Allied States president Jack Armstrong by SPG chairman John Newfield. Copies were sent to President John F. Kennedy.

The Guild acted as a result of a unanimous vote at the union's June membership meeting "to support all efforts towards prompt desegregation of motion picture theatres in the south and anywhere else in the nation where theatre segregation still exists."

In its statement to the theatre owners, the SPG declared: "Our support of theatre desegregation is based on our support of the Constitution, law and order, civil rights, our belief in equality and, as members of the motion picture industry, our desire to guarantee that this industry is known for its public spirit in the interest of full freedom for all Americans."

The Guild also voted unanimously to establish a special committee to meet with film company managements with the object of expanding opportunities for employment of Negroes in the motion picture advertising and publicity field as an extension of the long-standing no-discrimination clause in all contracts between the union and the film companies.

Simultaneously, the SPG, a local of District 65 of the AFL-CIO Retail, Wholesale and Department Store Union, is joining with all other locals of the parent union in contributing to the memorial fund honoring Medgar Evers, slain Mississippi leader of the National Association for the Advancement of Colored People.

## N.C. Tackles Integration Problems On Many Fronts

HIGH POINT, N. C.—U. S. District Court here was asked June 18 to issue an injunction against the City of High Point and Key Theatres, Inc., requiring them to admit Negroes on an unsegregated basis at the Paramount, which is operated in a municipally-owned building.

The suit, one of a number of continuing actions across North Carolina seeking to force integration of motion picture houses, asks both a preliminary and a permanent injunction to prevent the defendants from enforcing "any policy or practice of racial segregation or exclusion against the plaintiffs and others similarly situated in the use of Municipal Hall of the City of High Point, now leased and operated as a theatre called the Paramount Theatre."

## Del. Pickets Demonstrate For New Civil Rights Bill

DOVER, DEL. — Legislative consensus here is that progress on a public accommodations bill that would include theatres has been hindered by about 200 singing pickets in a NAACP demonstration June 20 outside Legislative Hall, while Gov. Elbert N. Carvel, a supporter of the measure, was addressing members of Boys State. The new bill was introduced July 13, two days after defeat of an earlier measure as reported in MOTION PICTURE EXHIBITOR.

Senator Allen J. Cook (D-Kenton) jokingly said June 19 he can't find it in the box where the Revised Statutes Committee, of which he is chairman, keeps its bills. The four other members of the committee said June 19 they had no objection to having the bill reported out for vote.

Following the June 20 demonstration, Senator Cook said it was "uncalled for noise and singing" and asked whether anyone thought he would "bring a bill out under that kind of pressure?"

The hall has been leased to the theatre corporation since Feb. 21, 1950.

Plaintiffs in the action, filed by attorneys for the NAACP, are three High Point Negroes, Jean Fountain, Della Mitchell, and Edna J. Tomlin. They say they attempted to buy tickets for admission to the theatre on several occasions but were denied admission because of their race. They quoted those in the box-office as telling them "we have no accommodations for the colored."

The suit here, like one pending in Durham against the Carolina, is based on the contention that segregation of the races is illegal in a tax-supported building.

Elsewhere in the theatre integration picture:

At Kinston, a truce was called in massive anti-segregation demonstrations at the Park and the Paramount, which serve white patrons only, after 382 persons had been arrested the two previous days on trespass charges when they blocked entrances and refused to leave after having been refused admission. The truce was called to give a bi-racial committee time to produce a workable program satisfactory to the theatres and the Negroes.

At Fayetteville, Negro demonstrators on June 18 rejected a proposal for a truce, stating they would continue massive demonstrations until "total integration" of the community has been achieved.

Demonstrations continued before downtown theatres, restaurants and other places of business.

The Mayor's bi-racial committee appointed a subcommittee to meet with theatre owners to discuss the possibility of integrating theatres, and the Chamber of Commerce adopted a resolution urging all firms to serve customers "without regard to race, creed, or color."

At Oxford, state highway patrolmen had to be called to the scene June 14 when riot-

(Continued on page 14)

## Year of Hartford Pay-TV, Is It Anniversary Or Wake?

NEW YORK—Philip F. Harling, chairman, Theatre Owners of America Joint Committee Against Pay-TV, on the occasion of conclusion of the first year of RKO General through Phonevision going on the air over WHCT, Hartford, Conn., asks, "Is it an anniversary—or a wake?"

"There have been no impediments or road blocks to impede the experiment which according to the SEC should take three years," said Harling. "There have been no law suits or hearings, no Congressional action or grass roots opposition, no exhibitor opposition—in fact, the road to prove the fallacy of pay tv has been wide open.

"There were definite statements and representations made before the FCC in behalf of an application for the test; but the granting of the license did not add another theatre in Hartford; the station did not have three changes a week; and the FCC did not find that the system of pay tv in the home was in the public interest. There is no record of what part of the 50,000 subscribers signed up for pay-tv; nor if there were actual commitments by the major film distributors to furnish first-run product; nor to what extent, if any, was the service of pay-tv extended to any other community. Neither did the contracts with the film companies produce the first-run product that was promised; nor was it really believed that the first-run of a motion picture on pay tv would not adversely affect the subsequent run in a theatre.

"Phonevision, however, did bid for product and sought intervention of the Justice Department; it was proved that many attractions on free tv could have qualified as box office attractions on pay tv; and it was proved that the only way pay tv could succeed was by first-run motion pictures.

"The year that has just passed definitely indicates that which has been claimed by the Joint Committee from its inception 11 years ago; mainly, that the only way pay tv system can operate successfully is with first-run motion picture product.

"It also indicates that there cannot be a system of free and pay tv at the same time.

"It also indicates that if a motion picture theatre is to survive it must maintain a dominant position of exhibiting first-run motion pictures.

"The apathy with which pay tv has been looked upon should be ample evidence that, if exhibitors value their existence, they must once and for all assert their determination to their elected representative to pass the necessary legislation to forever bar pay tv.

"Every other agency, including the Supreme Court of the U. S., has failed to recognize that pay tv would accomplish the elimination of free tv and at the same time destroy exhibition.

"This is as clear and as evident as the necessity to eat and breathe and stay alive. Will the exhibitor accept the challenge to help himself?"

## Thacher To MGM Post

NEW YORK—Olin H. Clark, editorial director of Metro-Goldwyn-Mayer's story department, has announced the appointment of Russell Thacher to the post of eastern story editor.



## National Allied Board Backs Harrison Appeal

DETROIT—Some of the board of directors of National Allied arrived here for their June meeting early last week in order to take in the Variety Club of Detroit's 29th annual golf outing. Most were on hand by Tuesday for long and gruelling committee sessions which lasted from 9:30 a.m. until after midnight. Officially the meeting, well-represented by virtually all units, opened early Wednesday last.

In order of the highlights, convention chairman Irving Dollinger of New Jersey reported his full convention committee had met. The annual meeting will be held at the Americana Hotel, where will stay those who travel by public transportation. For those driving, lodging will be at the adjacent City Squire Motel, now under construction by the Tisch interests. It is anticipated that on dates Oct. 21-24 inclusive, there will be the largest attendance ever. Executive director Milton H. London estimated that by the final banquet, 1,000 will be on hand. This is 100-200 more than have convened hitherto.

Emphasizing that plans must now perforce be general, and will be amplified and crystallized later on, Dollinger pointed to attractive features, which in addition to Allied's continued growth, would draw many more attendees.

The Top of the Fair, now in preparation will be the scene of a luncheon or dinner. Those attending will also be given a preview of the coming World's Fair in New York. The wives of many Allied-ites are cooperating to provide entertainment including a fashion show for lady participants.

Considerable time was given to the subject of the impending NBC-MCA-Universal deal to produce feature-length films for tv. Many exhibitors, it appears, have been fearful of the impact on their business of these special features. President Jack Armstrong was instructed to convey to members that such was not the view of the board. Contra, is delighted with the development for the following reasons, given by executive director Milton H. London:

"We are glad to see television 'growing up.' Glad to find it will stand on its own feet in providing entertainment instead of being a parasite on the motion picture industry.

"Now, we have been told you can't make a good theatrical film for \$750,000 to \$1 million. That, however, is the budget for these productions and they therefore cannot be taken as serious competition. The development is a logical one from the 30 to 90 minute features and segments now being produced.

"It is the sense of this meeting that this will spread the cost of maintaining studios by keeping them busy, and by steadier employment even improve the quality of theatrical films.

"Finally, this will do for the movies what stock companies do for the legitimate stage by training new talent and developing new stars."

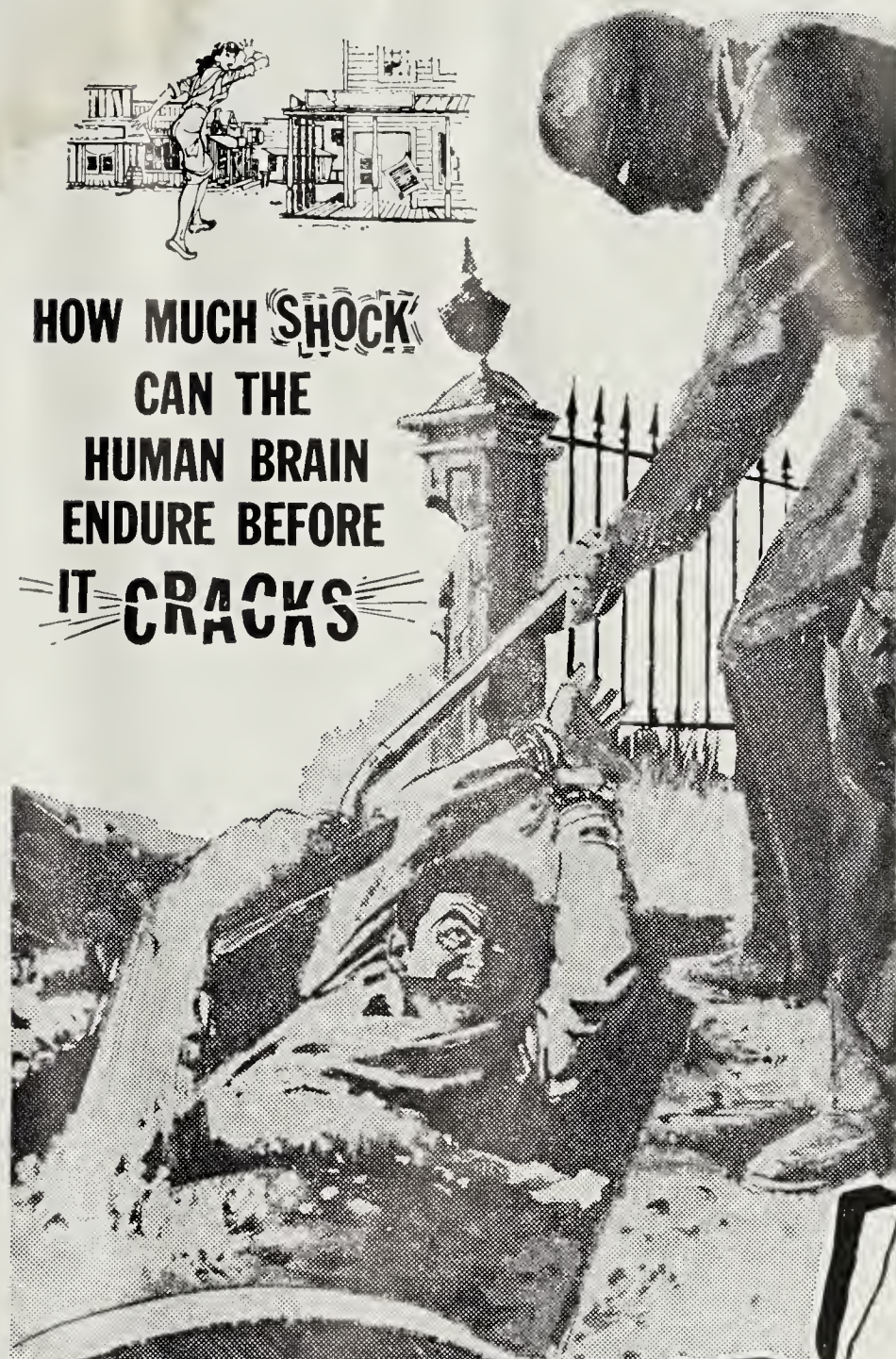
The meeting also lauded publisher Jay Emanuel of MOTION PICTURE EXHIBITOR for setting up the Pete Harrison Fund. Further, it implemented the commendation by urging:

That it be conveyed to the entire trade press that it call attention to the plight of 83-year-old Pete Harrison, formerly pub-  
(Continued on page 13)

OPENING JULY 17 IN 50 THEATRES  
THROUGHOUT SOUTHERN CALIFORNIA



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CAN THE  
HUMAN BRAIN  
ENDURE BEFORE  
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**TERRIFIED!**

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# Self-Appraisal Needed-Alterman; Brehm Elected To Head Md. Exhibs

OCEAN CITY, MD.—“In 1958, average weekly (movie) attendance dropped below 40,000,000 for the first time in more than 35 years,” said Maurice Silverman, Anti-Trust Division, Department of Justice, speaking before the Maryland Theatre Owners' third annual convention at the George Washington Hotel, Ocean City, Md.

“A number of factors had contributed to this decline,” he continued, “but the factor of over-riding importance was the development of television broadcasting and general acceptance of tv entertainment by the American public. TV had and continues to have a great contribution to make.

“Five years have gone by. The decline in attendance has been followed by a modest improvement. Groups of exhibitors like yourself are still convening at meetings of exhibitor associations. So the motion picture then had and now has a future.”

Also addressing the convention was Joseph Alterman, executive secretary, Theatre Owners of American. He said:

“If someone were to ask me what is the greatest single need of this motion picture industry, I'd say it's the need for honest self-appraisal. I mean the kind of self-appraisal that faces the truth, even when it's painful to do so. These are changing times that call for probing honesty as individuals and as a group.”

During a banquet closing the three-day convention Dale Robertson, tv and film actor-producer, was awarded a plaque in recognition of his producing films for family entertainment. The award was made by George Brehm, MTOA's newly elected president.

The MTOA board includes Mike Dorso, district manager, Redstone Theatres; William G. Myers, Pocomoke Drive-In, Pocomoke City, Md.; Abel Caplan, Westway Theatre, Baltimore; Joseph Walderman, Park, Baltimore; T. T. 'Hank' Vogel, Bengies Drive-In, Baltimore; William Friedman, Lust Theatres, Washington; George Brehm, Elkridge and Edmondson Drive-Ins, Baltimore; Iz M. Makover, Edmondson Village Theatre, Baltimore; Fred Wineland, Wineland Theatres; Herman Kopf, district manager, Schine Circuit; Douglas Connellee, Elk Theatre, Elkton, Md.

New officers are Brehm, president; Douglas Connellee, William Friedman, and Herman Kopf, vice-presidents; T. T. Vogel, secretary; and William G. Myers, treasurer. Retiring president John G. Broumas, in accordance with by-laws, becomes lifetime member, board of directors. By unanimous motion for an amendment to the constitution, all elected officers will serve for two years instead of one year as heretofore.

## Weitman To MGM Board

NEW YORK—Robert M. Weitman was elected a member of the board of directors of Metro-Goldwyn-Mayer, Inc., at its regular June meeting. The action followed acceptance of the resignation of Joseph R. Vogel.

Weitman has been vice-president in charge of production at MGM's Culver City studio since January, 1962. He had joined the company in May, 1960, when he was appointed vice-president in charge of television operations.

## Martin Assures Miss. Exhibs. On MCA Plans For TV Films

BILOXI, MISS.—At the joint convention of the Mississippi and Louisiana Theatre Owners at the Broadwater Beach Hotel, the Mississippi group reelected the slate of officers headed by president Stan Taylor.

Charles Bazzell was elected president of the Louisiana unit, succeeding L. C. Montgomery, who was named chairman of the board. Jean Barnett was elected secretary and Eugene Calongne was reelected treasurer.

Henry “Hi” Martin, Universal vice-president and general sales manager, told the 300 attendees that U's plans to make two-hour films for NBC would not affect exhibition. He said that these productions would be handled by Revue, MCAs tv company.

Robert Selig stated that Talaria closed circuit theatre television system developed by National General Corporation, of which he is vice-president in charge of theatre operations, would mean a lot to the theatremen, and he urged them to adopt unusual showmanship methods in selling pictures, since the day has long passed when normal exploitation will suffice.

## Roth Named Bronston V-P

NEW YORK—Samuel Bronston announced that Harold Roth was elected a vice-president of Bronston Distributions, Inc., at a meeting of the board of directors.

Roth, who was previously designated as general sales manager of the organization, will continue to function in that capacity. A highly experienced sales executive, Roth joined the Bronston sales operation in the Western Hemisphere during that period.

# Top Loew's Merchandising Effort Backs Up Big Summer Film Schedule

NEW YORK—What promises to be the biggest merchandising campaign in the history of Loew's Theatres will be launched on July 17 in New York and other key cities throughout the U. S. and Canada.

Loew's Theatres will go into exploitation orbit with summer-long promotions to back up a most imposing array of screen attractions. Arthur M. Tolchin, assistant to the president; John F. Murphy, executive vice-president; Charles Kurtzman, general manager; and Ernie Emerling, vice-president in charge of advertising, started the ball rolling at a showmanship meeting of the New York area managers, division managers, and publicists at the Americana Hotel. Similar meetings will be held with out-of-town managers of the 32 cities where Loew's operates.

Newspapers, radio and tv will be used, with heavier schedules than ever before. Promotional contests and tie-ups have already been instituted.

Local level activities involving cooperation with merchants, street ballyhoos, window dis-

# Record Industry Turnout For Hospital Inspection

NEW YORK—Recognition of the importance of the progress made in the past year at the industry's Will Rogers Hospital and its O'Donnell Memorial Research Laboratories attracted the largest list of industry executives to the annual board meeting and hospital inspection tour. More than 100 acceptances were received from guests from all parts of the country.

The gathering of the clan was at Whiteface Inn, Lake Placid, headquarters throughout the weekend.

The group went to Will Rogers, Saranac Lake, for the serious business of inspecting the advancements of the past year at the hospital, the research laboratories, and the summer seminar institute.

A plaque to memorialize the late John J. O'Connor, long an active and influential member of the board, was unveiled in the Will Rogers Memorial Rotunda. Presentation of the Will Rogers Man-Of-The-Year award was made to Jess T. McBride, Paramount, Minneapolis, for distinguished performance in the 1962 combined drive.

Ned E. Depinet, president of Will Rogers, noted the great interest in the Will Rogers program, as indicated by this year's turnout, and has observed that, “It is wonderful and very necessary that so many of our industry leaders should see what we are doing at Will Rogers. It's good public relations for our industry—and we are proud to make them more aware of the humane work we are accomplishing in healing, in research and in teaching.”

## Ross Joins WB

NEW YORK—Paul B. Ross has joined the Warner Bros. home-office advertising and publicity staff as pressbook editor, it is announced by Richard Lederer, vice-president and director of advertising and publicity.

plays, super-market tie-ups, and personal appearances are being stepped up in justice to the fine schedule of attractions.

“It's been a long time since we have had so many pictures with obvious boxoffice appeal locked into a week-after-week series,” says Arthur M. Tolchin. “Both our local theatre managers and our home office executives are pulling out all of the stops to insure that this summer will be one of the most profitable in many years both for the distributors and ourselves.”

This share-the-excitement campaign in the New York area is being designed to acquaint moviegoers with such important attractions as “The Nutty Professor,” “Hud,” “The Wonderful World Of The Brothers Grimm,” “Duel of the Titans,” “Bye, Bye Birdie,” “Jason and the Argonauts,” “Donovan's Reef,” “Come Blow Your Horn,” “Gidget Goes to Rome,” and the popular priced engagement of “Mutiny on the Bounty.”

Advertising executives of Paramount, Columbia, and Metro-Goldwyn-Mayer joined the Loew's executives at the meeting.

## Universal Execs Told Of Impressive Lineup

NEW YORK—Universal Pictures Company will release its most impressive lineup of important box office productions with the greatest grossing potentials in its history during the next nine months, Henry H. "Hi" Martin, vice-president and general sales manager, told the company's home office sales executives and regional sales managers during the sessions of their two-day regional sales meeting.

Starting with the current releases which has seen the company open five new June-July releases since the beginning of June including "The List of Adrian Messenger," "Tammy and the Doctor," "King Kong Versus Godzilla," "Lancelot and Guinevere," and "A Gathering of Eagles," Martin announced that the August release will be "The Thrill of It All," starring Doris Day, James Garner, and Arlene Francis, which has its world premiere at Radio City Music Hall following the current attraction.

"For Love or Money," another new Universal comedy, is scheduled for October release, but it will be given a series of August key city pre-release openings.

"Kiss of the Vampire," the new Hammer production in Eastman Color, is scheduled for September. "Dark Purpose," a Brazzi-Barclay-Hayutin Production in color produced in Italy and starring Shirley Jones, Rossano Brazzi, George Sanders, Micheline Presle, and Georgia Moll, is scheduled for December release with pre-release openings for Thanksgiving.

Universal's Christmas release will be "Charade," in Technicolor, the unique blend of comedy and mystery starring Cary Grant and Audrey Hepburn, and co-starring Walter Matthau.

Scheduled for February is another comedy, "Man's Favorite Sport?," the Howard Hawks Production-Gibraltar-Laurel-Universal Co-Production in color starring Rock Hudson, Paula Prentiss, Maria Perschy, and Charlene Holt, which Howard Hawks produced and directed.

"The Brass Bottle" the Universal-Randall-Greshler Production in color starring Tony Randall, Burl Ives, and Barbara Eden, is scheduled for March.

Completing the group of productions set is "Captain Newman M.D.," based on the best-seller and starring Academy Award winner Gregory Peck, Tony Curtis, Angie Dickinson.

### NATIONAL ALLIED

(Continued from page 11)

lisher of Harrison Reports. That it call attention to his career, his courage, fights for the independent exhibitor, "often alone, for the right . . . to exist." That all trade papers call attention to the fact he has an incurable disease and to contribute to Pete Harrison, c/o Motion Picture Exhibitor, 317 North Broad Street, Philadelphia 7, Pa.

And, above all, to make haste.

The board itself voted a contribution, and will urge all units and individuals who can to do likewise.

Ben Marcus, Milwaukee, chairman of the executive committee and one of the COMPO triumvirate, reported on COMPO activities. In consequence, directors voiced approval of efforts to eliminate federal admission taxes, the award poll, and COMPO aid in sponsoring the projected Hollywood Museum.

## The NEW YORK Scene

By Mel Konecoff

A CAMPAIGN to bring production back to the east on a major scale was realized last week when the modern, new Long Island Studios were officially opened in Westbury in what was once a group of airplane hangars, one of which was supposed to have been used by Charles A. Lindbergh.

Producer-director Robert Rossen, who is making "Lilith" for Columbia release starring Jean Seberg and Warren Beatty, snipped a ribbon of film the other morning after keeping reporters and photographers waiting until rehearsals with the cast had been completed.

The film, which was described as "a contemporary drama concerned with a girl's mad and limitless love," is budgeted at \$2,300,000, and it should be finished in early August and be delivered to Columbia by the end of the year. It will probably be released next spring. This is part of a two picture deal with Columbia, which has no time limit.

Why did Rossen insist on making it in the east? He doesn't like Hollywood for one thing; the people were available here; and also the story concerns itself with the east. Rossen was impressed with the new studios, opining that they'll work out real well.

Dick Silbert, production designer, who has worked on many pictures, thought that the new studios will mean much as far as stimulating local production is concerned. He knows many film makers who didn't want to come to New York because of space limitations.

Michael Myerberg, owner of the new studios, which will consist of a \$2,500,000 complex of 16 sound stages and production offices eventually, stated that the need for his operation has been clearly demonstrated by "Lilith" coming in before everything was finished and by the producers of the UA release, "The World of Henry Orient," starting to build their sets on another stage so they can get underway shortly. He will have six stages by winter, and he expects that television will be using two of them.

Myerberg doesn't expect it to take business away from anyone, but it will stimulate new productions. Because of the demand for available space, he has postponed his own feature, "The Frog Pond," which he will now make in October or November with union participation. He paid tribute to the film unions for their help in getting the studios rolling.

**THE MAGIC NUMBER:** Joseph E. Levine, the industry man of note, bought lunch the other day at the Four Seasons after a lengthy hiatus, and Mrs. Levine looked wonderful as usual. The occasion was a press conference for Italian director Federico Fellini, star Marcello Mastroianni, and others. They had arrived to help Levine open their new feature, "8½," which is probably Levine's shoe size.

The film, which cost one million dollars, was compared by a questioner to "Last Year at Marienbad," and the answer to this eluded us somehow. Levine didn't know about future Fellini commitments, but he did say that "8½" would be dubbed and that Fellini would assist with it. Mastroianni was so thrilled to work for Fellini that he sounded as though he was ashamed to take any money for the privilege. One of the nicest things that happened there was that we had a chance to say hello again to Irene Kuhn, writer for King Features.

**WELCOME NOTE:** A new series of "The Screen Director," bi-monthly publication of the Screen Directors International Guild, made its bow last week after an absence of 12 years. Editor is Jack Glenn, SDIG public relations director, who was founder and editor of the original publication. Assisting on the editorial board are George L. George, Robert Edmonds, Julius Postal, Robert Braverman, Leslie Goldman, Graeme Ferguson, Dana Noyes, and Lewis Jacobs. It's an informational medium not only for membership but for interested parties at agencies, the press, etc.

**ADDED STARTER:** There's a new distributor been formed, Shawn International, by Abraham P. Levine, president, and he hopes it will be an outlet for foreign and unusual American films. He recently financed the New York-produced "Greenwich Village Story," which was produced and directed by Jack O'Connell, who at one time used to turn out tv and other commercial films before becoming more artistic.

According to Levine (no relation to Joe), it's not necessary to spend millions to make a good film, and there is plenty of room in the industry for independent producers. "Greenwich Village Story" cost \$125,000 and puts on the screen not only details of the famous Bohemian area but a touching love story that takes place there. O'Connell emphasized that naturalness was one of his requisites for filmmaking, following much of what he learned while working abroad on "La Dolce Vita" and "L'Avventura." Levine has a number of other films which will be released in the near future, while O'Connell reported that he is working on five others with no distribution set as yet.

O'Connell opined that New York had the biggest treasure trove of performing talent in the world, and he termed police cooperation and that of other city agencies just great. The people he has used are relative newcomers to the screen, and some of those in minor roles were plucked from in back of the cameras or from the area where they were shooting. It was filmed practically all on location and the outdoor scenes were photographed from a covered truck with a piece of burlap covering the camera lens.

Jack Ellis, in charge of distribution, expected healthy exhibitor support for the company's first release.

**CHEERS DEPARTMENT:** Joan Crawford, who has just been signed for the top starring role in William Castle's "Strait-Jacket," was honored last week by Columbia Pictures at a cocktail reception at "21" attended by press, radio, television, and industry representatives. She left shortly afterwards for Berlin to attend the International Film Festival before returning to Hollywood to start on the film, in which she will play the role of an axe-murderess who sees her daughter for the first time after 20 years of confinement.

**HELLO WILL ROGERS, GOODBYE BROADWAY!**

# LONDON Observations

By Jock MacGregor

ONCE THE NEWSREEL was the link in the program between the reality of life and the make believe of the movies. Now it has acquired a new role. With the many items covered by Pathe and Movietone in color and released often within hours, it is playing a major part in proving to the public just how superior in presentation the local cinema is to the goggle box in the parlor. With features, even in color and 'scope, the comparison is not so strikingly rammed home to patrons as when they see the Derby, Cup Final, or Trooping of the Color on tv and then again the next day in the splendor of Technicolor on a giant cinema screen.

This was most forcefully brought home to me at a recent charity show in the provinces. I was sitting next to a civic dignitary. When the Pathe News showed an event which he had watched on tv only the previous day, he really sat up. He told me that he had not been to the cinema for a long time and was absolutely astounded by the enormous difference that the big screen and color make. He was enthusiastic for the rest of the show and, I have a feeling, may well go to the movies again soon. It was the newsreel that sold him!

LAST WEEK I wrote about those authorities who never go to the cinema, have read about hard times, and in consequence believe that all "X-Adults Only" films are designed for the fast buck without appreciating that most are—as the censor's certificate signifies—"Adult." It might be an idea of many exhibitors to stage a "civic night" and invite all the authorities when they play a suitable "X." They could then show exactly what the modern cinema has to offer and kill a number of misapprehensions. . . . It is always good to see a cinema man crack back and kill ill founded statements about the industry. When a number of misstatements appeared in a letter to the South London Press, manager Albert Hallam of the Old Kent Road, Regal, went to the defense of his "bread and butter" and got a correction published. . . . Elstree's Red Lion has new competition! The Lion's Den has opened at the MGM Studios up the street, and publicist chief Paul Mills had me there to sample the ale. It is a delightful bar. It will save personnel going out to a "local" and probably having only a sandwich instead of a full lunch. In the evening, it will be the rendezvous for those discussions on a picture's progress before everyone goes home.

THE STAGES are busy—and busier times are ahead. That is what is important. The main picture on the floor is a remake of Emyln Williams' celebrated play, "Night Must Fall," which was first filmed some 25 years ago with Robert Montgomery and Rosalind Russell. "Remake" is not, perhaps, wholly the correct descriptive. While the basic plot remains and stands out so that its origin is unmistakable, the story has been brought up to date and into keeping with modern thinking with new ideas and situations. Producer-director Karel Reisz and actor Albert Finney have long been fascinated with the subject and persuaded MGM, who hold the rights, to let them go ahead with the project.

Under executive producer Lawrence P. Bachman and studio chief Maurice Foster, things are buzzing. Also on the floor is a weirdy, "Children of the Damned," which has been inspired by the success of "Village of the Damned," an independent production, "It's A Crazy World"; and a series of hour long tv features, entitled "Espionage." Now a unit is being lined up for Pat Boone's "Never Put Anything in Writing," which Andrew and Virginia Stone will produce entirely on location, mainly in Ireland, from MGM-7 Arts, and Walter Mirisch's "Squadron 663." It certainly should not be sorrows that will be drowned in the Lion's Den bar.

ANOTHER UNIT which I visited is "Nothing But The Best." David Deutsch is producing this for Anglo Amalgamated mainly on location, but I caught them at the Associated British Elstree studios—incidentally, there is no bar there, but the ornamental wall in front of the studio entrance has been breached thereby shortening the walk to the Red Lion across the way! Clive Donner, who is delighted that his version of "The Caretaker" is the official British entry at the Berlin Film Festival, was directing Alan Bates and Pauline Delany, that fine actress from Ireland—that descriptive is better than Irish Artist, as so many who should know better still think that all speak in the thick brogue of the famed Abbey Theatre. . . . Saturday night at the White Elephant was really producers' night out with both Hal Wallis and Otto Preminger relaxing there. I was dining with Associated British publicity chief David Jones and his wife, Ettie, and he unexpectedly had proof of how much overtime his boys really work! Former theatre manager John Doran—his campaigns often made "Exploitation"—is now working at the studio, and arrived with a party of artists who had been appearing at a charity garden party. Later, at The Village we met Bob Webb escorting Melisa Mell, the Austrian actress who is starring in "French Dressing," the current ABPC production.

RANK'S FRED THOMAS is a happy man. His UI releases, "Ugly American," "To Kill A Mockingbird," and "List of Adrian Messenger" have taken over London, and he has "The Birds," "Gathering of Eagles," and "Freud" awaiting theatres. . . . Columbia could be putting up the "By Royal Appointment" sign in November. The Queen is attending the premieres of both "The Victors" and "Bye Bye Birdie." Incidentally, I am wondering if the Queen is influenced by the movies—she has a horse running at Ascot named "El Cid." Possibly not so much to Sam Bronston's liking was the fact it came fourth. . . . The German Film Export board proudly announces that its regular press service is obtainable in English, French, Spanish, Italian, Portuguese, and German. By the same post come a handout in a language which I have yet to identify. Meanwhile, I notice Graham Clark, who has taken over as review editor of the Kine Weekly from the celebrated veteran Josh Billings, lists certain films as "dubbed in American." That's rubbing it in!

## INTEGRATION

(Continued from page 10)

ing broke out between large crowds of white and Negro youths as the latter attempted to gain admission to the Orpheum.

George Duffy, owner and operator of the 400-seat house, closed the Orpheum when the trouble broke out, and no one was injured seriously although a number of rocks were thrown. He didn't reopen the house the following day.

Negroes have been admitted to the Orpheum but required to sit in the balcony.

"I don't know what would happen if I opened the entire theatre to Negroes, and I don't know what will happen if I don't," Duffy said. "I'm just a small businessman."

At Raleigh, it was announced June 19 by a bi-racial committee that desegregation on a "city-wide basis" had been launched on a gradual basis. Names of firms which were integrating were not given but the committee praised Mayor W. G. Enloe, district manager of North Carolina Theatres, which operates two downtown houses at which most of the picketing was directed for setting up the group and being "responsible" for the work it has been able to do.

On June 18, Governor Terry Sanford called on Negro integrationist leaders to call off further demonstrations across the state, stating that they already had proved their point and were developing only into "mob against mob" action. At the same time, he said he was inviting integrationists to Raleigh to confere with him about "individual protests" and that he hoped mayors of various cities and towns would join him in seeking to "settle all grievances."

The state office of the NAACP said it is asking its 96 state branches to cease demonstrations in response to the governor's appeal.

Meanwhile, also at Raleigh, the Legislature enacted into law a bill providing stiff penalties for trespassing on private property in such demonstrations. The bill increases the penalty for trespassing after being ordered to leave property from a maximum fine of \$50 or 30 days in jail up to fines and jail terms "in the discretion of the court."

At Burlington, the Alamance County Good Neighbor Council recommended that all theatres, hotels, motels, and restaurants serve all patrons regardless of race, and the directors of the Chamber of Commerce endorsed the recommendation. The Chamber board also voted to support the council's recommendation that business and industry not discriminate by race in employment.

At Lexington June 20, 28 patrons, both white and Negro, were fined and given suspended terms in Davidson County Recorder's Court for participating in a riot which broke out following an attempt to integrate a downtown theatre, cafe, and bowling alley, during which one white man was shot to death and another wounded. Three persons remain in jail awaiting trial in connection with the shootings.

At Greenville, June 19, the North Carolina Methodist Conference, in annual session, adopted a resolution urging members of local churches to open "voluntarily the doors of stores, motion picture houses, restaurants, churches, schools, and other facilities to people of every race."

At Henderson, Negro groups have asked the City Council to adopt an ordinance "forbidding discrimination in public places and public accommodations," including motion picture houses. Also requested was the "immediate repeal of the city's discriminatory anti-picketing ordinance."

# CANADIAN Highlights

By Jay Alexander

IN HIS FIRST report to the shareholders since taking office as president of Famous Players Canadian Corp., Reuben W. Bolstad reports an increase in theatre receipts during the first quarter of this year over the same period last year. The results for the first eight weeks of the second quarter indicate a continuation of this trend, says Bolstad, who succeeded J. J. Fitzgibbons as president. Fitzgibbons was appointed chairman of the board. Bolstad said the sale of fixed assets of the company were not as important a factor as last year. The theatre company, which also has interests in tv stations, concessions, motor hotel, sale of sound systems, and community antenna systems, is controlled by Paramount Pictures, Inc. The company, through its affiliated company, Vantel Broadcasting Company, Ltd., which controls the Vancouver private tv station, CHAN, recently concluded a deal, subject to the approval of government authorities, to acquire the Victoria, B.C., tv station, and thus increase its coverage of the lower mainland of British Columbia. It also plans through another affiliated company to acquire the assets and undertaking of a company operating a radio station in Kitchener, where it also operates a tv station. The community antenna companies are continuing to expand. Bolstad announced the acquisition of a 50 per cent interest in an existing system in Barrie, Ont., and a 50 per cent interest in systems to be developed in Orillia, Ont., and Lethbridge, Alta. Bolstad, in commenting on the motion pictures to be shown in the company's theatres, said that the outlook was good.

**THE CANADIAN PICTURE PIONEERS** stand to earn \$5,000 for their Trust Fund from returns on "Anniversary," a short on the 60 years the industry has been active in this country. The film was made by the National Film Board, which along with Columbia Pictures, is donating all returns from the film, being shown in every theatre in this country, to the Trust Fund. It was given its premiere at a luncheon honoring the 60th anniversary of the industry in Toronto. Luncheons were scheduled across the country to honor the anniversary and introduce the film to industry members. In Montreal, about 250 attended the Diamond Jubilee of the Silver Screen luncheon. Guest of honor was L. Ernest Ouimet, now 86, who opened the first successful cinema in Montreal on Jan. 1, 1906. A dinner was held by the Maritimes branch of the CPP, while the Calgary group set up a luncheon.

**REEL CLIPS:** M. J. (Mickey) Stevenson succeeded Jack Bernstein as president of the Canadian Motion Picture Distributors Association. Stevenson, vice-president and general manager of Paramount Film Service, Ltd., has Mark Plottel, general manager of Empire-Universal Films, Ltd., as his vice-president, and David Ongley, was reappointed general counsel and executive director. . . . There will be a delay in issuance of the 1961 trade statistics, according to the Dominion Bureau of Statistics. It will be another 10 or 12 months before the full report is available, because of problems in processing. . . . Miss Joan Shields of General Sound and Theatre Equipment, Ltd., was installed as president of the only Canadian branch of the Women of the Motion Picture Industry during the ninth annual installation ceremonies.

## Paramount Sales Drive Honors Charles Boasberg

NEW YORK—"Paramount's Tribute to Charles Boasberg," a six-month sales drive honoring the president and general sales manager of Paramount Film Distributing Corporation, has been launched by the company.

Announcement of the drive was made by George Weltner, executive vice-president of Paramount Pictures Corporation.

"Coming at a time when Paramount has one of its most impressive product line-ups of recent years, this sales drive will have more weight and importance than any in company history," Weltner said. "I know that I am speaking for our entire selling team when I say that Charley Boasberg is the best and most capable sales manager in the business today. Our great admiration for him will be reflected in what I am sure will be the unparalleled success of this drive."

Designated as chairman of the drive was Fred LeRoy, home office sales executive. The drive will have two 13-week periods, the first running through Sept. 28 and the second extending from Sept. 29 to Dec. 28.

Paramount's new releases and particularly all previously unbooked or unsold attractions will be included in the drive. Among the pictures are "Hud," "The Nutty Professor," "Come Blow Your Horn," "Donovan's Reef," "Wives And Lovers," "A New Kind Of Love," "Fun In Acapulco," and others.

## VIKING DECISION

(Continued from page 9)

bids, but the effect of the modification is otherwise not clear. However, there is evidence from which it may be inferred that the agreement as construed by PARAMOUNT, contemplated exclusive negotiations with either STANLEY WARNER or GOLDMAN upon the rejection of all bids for any picture included on its split. This construction is refuted by most of the evidence, but we, nevertheless, accept it as the correct one for the purpose of argument.

## ALLEGED CONSPIRACY

The plaintiff alleges that during the period in suit the defendants engaged in a conspiracy, the object of which was to deprive it of quality pictures, on terms and conditions comparable to those afforded the defendant exhibitors. It is argued that the existence of the conspiracy is evidenced by the split system, the agreement between GOLDMAN and PARAMOUNT, and the actions of the defendants.

The Plaintiff argues preliminarily that a split system, which, as here, does not include all exhibitors in the competitive area, constitutes a per se violation of the antitrust laws. It is not argued that all split systems are illegal; the substance of the plaintiff's argument is that those which do not include all exhibitors are per se illegal. We do not agree. We have heretofore noted that each exhibitor was at all times afforded the opportunity to license the pictures of each distributor notwithstanding the split. There is no evidence that any exhibitor requesting participation in the split of product would

have been excluded.

We are of the opinion that the failure to include all exhibitors in the split system will not render it illegal in the absence of evidence that it was so employed as to unreasonably restrict the competitive market, or had this result. *Brown v. Western Massachusetts Theatres, Inc.*, 288 F. 2d 302 (1st Cir. 1961); *Schad v. Twentieth Century-Fox Film Corporation*, 136 F. 2d 991 (3rd Cir. 1943). There is no evidence in this case that the split system, standing alone, had this effect, or was so intended. Therefore, we decline to hold the split system to be per se illegal, and we do not consider the system, standing alone, as evidence of a conspiracy to violate the anti-trust laws.

Plaintiff advances the argument that the split system resulted in an artificial price structure which gave the defendant exhibitors a competitive advantage over other exhibitors. The argument lacks validity because of the absence of evidence that the split had this effect. There is no evidence in this record from which it may be inferred that any artificiality of price structure existed; in fact, plaintiff made no attempt to offer such evidence.

As an alternative, the plaintiff takes the position that the agreement made by STANLEY WARNER and GOLDMAN with PARAMOUNT so modified the split as to render it unlawful, and that the agreement constitutes direct evidence of an illegal conspiracy. The illegality is said to arise from the requirement that PARAMOUNT negotiate exclusively with either STANLEY WARNER or GOLDMAN upon the rejection of all bids for inadequacy. The agreement may not be held illegal within the framework of this case unless the other distributors gave their adherence to the plan and participated in it. *Interstate Circuit v. United States*, 306 U.S. 208, 222 (1939); *Binderup v. Pathe Exchange*, 263 U.S. 291, 312 (1923). Essential to the violation of the anti-trust laws is an agreement or combination, the purpose and effect of which is restraint of trade and suppression of competition.

The plaintiff urges that in fact each of the other distributors, having knowledge of the Paramount Agreement, acquiesced in and adhered to it. While there is no direct proof

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to this effect, the plaintiff argues that the evidence as to the course of conduct followed by each distributor was sufficient to support the inference of concerted action pursuant to a common understanding. The crucial question is whether there was sufficient evidence from which a jury could infer that such concerted action existed.

The plaintiff refers to those alleged instances wherein pictures appearing on either the STANLEY WARNER or GOLDMAN side of the "split" lists were licensed to them on the basis of exclusive negotiation after bids of all interested exhibitors had been rejected. We note preliminarily that the Paramount Agreement was applicable only to those pictures included on the "split," and required: (1) that there be a bidding situation; (2) that all bids be rejected; and (3) that there be exclusive negotiation with either STANLEY WARNER or GOLDMAN.

The plaintiff's brief specifically cites thirteen pictures, twelve of which were licensed to GOLDMAN and one to STANLEY WARNER upon the rejection of all bids; of these pictures, four were licensed by PARAMOUNT, four by WARNER BROS., two by COLUMBIA, two by UNITED, one by METRO, and none by either TWENTIETH CENTURY or UNIVERSAL. The brief significantly makes no reference to twenty-seven pictures which were licensed to other exhibitors, including fifteen which were licensed to the plaintiff, notwithstanding their inclusion on the "split."

The product of TWENTIETH CENTURY was licensed picture by picture on a competitive bidding basis, except where no bids were submitted. Its product was not split between STANLEY WARNER and GOLDMAN, and was apparently made available to all interested exhibitors. There is no evidence that this defendant at any time rejected all bids and thereupon negotiated with any exhibitor. The record is devoid of evidence from which it can be inferred that TWENTIETH CENTURY was aware of the PARAMOUNT agreement, or, if aware of it, participated in the plan of distribution contemplated.

The plaintiff complains of but a single picture licensed to GOLDMAN by METRO. This picture was not on any split list, and the grant of the license was within the exclusive control of the producer. There is evidence that of the nine METRO pictures licensed to VIKING, six were listed on either the STANLEY WARNER or GOLDMAN side of the split.

The plaintiff contends that two pictures released by UNITED were licensed to GOLDMAN on the basis of exclusive negotiation upon the rejection of all bids. It appears from the testimony that one of these was licensed after UNITED attempted to negotiate with exhibitors in addition to GOLDMAN, and as to the other, the evidence is clearly deficient. There is evidence that of the eleven UNITED pictures licensed to VIKING, eight were listed on either the STANLEY WARNER or GOLDMAN side of the split.

There is a reference to three instances in which the pictures of WARNER BROS., were licensed to GOLDMAN on negotiated terms upon the rejection of all bids. There is testimony that WARNER BROS. did not attempt to negotiate with VIKING, but no testimony that it did not attempt to negotiate with other exhibitors. There is a reference to a fourth picture which was licensed to STANLEY WARNER, apparently without competitive bidding.

The two pictures of COLUMBIA were licensed to GOLDMAN on negotiated terms after all offers were rejected. These pictures were not on any split list. It therefore cannot be seriously argued that they were licensed in conformity with the plan contemplated by the

PARAMOUNT agreement. There is no evidence that the negotiations were exclusive. There is no evidence in the record that UNIVERSAL employed the split system as an integral part of its plan of distribution.

We have given close consideration to all of the evidence which might bear on the issue of general adherence to the Paramount Agreement. There is ample evidence that on many occasions the distributors acted in a manner directly contrary to its terms. The evidence as a whole fails completely to support the alleged uniform plan of distribution incorporating terms such as those embodied in the Paramount Agreement. We are of the opinion that a jury would not be justified in inferring that any distributor, other than PARAMOUNT, either knew of, acquiesced in, or adhered to the agreement.

#### CIRCUMSTANTIAL EVIDENCE

The plaintiff points to certain additional conduct of the defendants as indicative of a conspiracy to restrain trade and eliminate the VIKING as a competitor. It is argued that this conduct alone is sufficient to make out a prima facie case of conspiracy, and further shows that the split system was illegally employed as a device to restrain trade. In essence, the charge is that the defendant distributors engaged in certain practices in order to deprive the plaintiff of a fair share of the market and to ensure to the defendant exhibitors a competitive advantage. The plaintiff introduced evidence relating to actions taken and discussions made by the distributors during the period of suit and urges that the circumstances attendant upon these actions and decisions would entitle a jury to infer the existence of a common understanding among all the defendants.

#### REJECTION OF BIDS

The plaintiff charges that each of the distributors routinely rejected "superior" bids and offers submitted by the VIKING and thereupon allocated the pictures to the defendant exhibitors. To support the charge, plaintiff undertook to compare certain of its bids and offers with those submitted by the defendants. This was accomplished by first ascertaining the gross receipts earned by an exhibitor defendant for a particular picture. It was then assumed the plaintiff would have achieved the same gross receipts had it been able to exhibit the picture. The plaintiff then applied the terms of its bid or offer to the figure thus determined. By this method plaintiff arrived at a figure intended to represent the film rental it would have earned had its bid or offer been accepted. This latter was then compared to the rental actually earned and paid by the theatre which exhibited the picture. The plaintiff recognized that in some instances the VIKING could not achieve the gross receipts achieved by the other theatres, particularly the larger ones, in the same period of time. In these instances it was assumed that additional playing time would enable the plaintiff to achieve any gross reached by any of the defendants' theatres.

The comparisons, thus arrived at, are said to show that the plaintiff's bids or offers for twenty-nine pictures, if accepted, would have earned for the distributors more film rental than was earned by the defendant exhibitors. On the basis of these comparisons, the plaintiff urges that it may be inferred that the distributors rejected its bids and offers with intent to injure the plaintiff, pursuant to a common scheme. In our opinion, the comparisons failed to support the inference urged.

The technique employed to arrive at the comparisons can be afforded but little legal

significance. The assumption that the plaintiff was capable of achieving grosses comparable to those achieved by the defendant exhibitors was not supported by the record. The admission that plaintiff required substantially more playing time to achieve comparable grosses is not unimportant in an evaluation of the financial terms of competing bids. Nor is its importance lessened in an evaluation of the expenses of advertising and of the exploitation potential of a picture in an integrated national pattern of release. We note further that the comparison technique generally ignores such terms as the availability date and the length of playing time.

Another defect inherent in the comparison technique is its reliance upon a hindsight determination of the grossing power of films. As we have heretofore noted, the distributor, at the time the bids must be evaluated, is unable to predict accurately the degree of success which may be attained by a picture. The distributors deal with a product which does not have a readily ascertainable market value, and must of necessity rely on a certain amount of guess-work. The inevitability of wrong guesses can receive no greater attestation than the record in this case. We approach with no little trepidation the prospect of permitting a jury to draw the inference desired by the plaintiff on the patently insubstantial basis of the comparison technique employed here.

The comparisons relied upon were less than equivocal. It cannot be seriously contended that each of the comparisons supports the plaintiff's thesis. The record clearly discloses that fully eleven bids and offers of the plaintiff were in fact inferior. There were five instances in which the differences in financial terms were so minimal as to be insignificant, and four in which the financial terms were admittedly comparable. There were only nine bids or offers which, on the basis of the comparison technique employed, were arguably superior. There were in this last group four bids submitted to WARNER BROS., in which the plaintiff offered a flat film rental, less house costs, for each week of exhibition. This type of bid, because of the requirement that the distributor bear the house costs for each week, points up the significance of the plaintiff's concession that it required more playing time to achieve comparable grosses. We note that in each instance WARNER BROS. licensed the picture on a percentage of gross receipts basis. Plaintiff's claim of superiority, therefore, rests on pure conjecture.

The plaintiff called as witnesses representatives of each of the defendant distributors. These representatives testified at length with respect to the consideration given to the plaintiff's bids and offers and the bases upon which they were rejected. This testimony made clear the difficulties involved in the evaluation process. It was readily admitted that in the administration of a competitive system mistakes could be made.

The difficulties inherent in the evaluation of competitive bids and offers were recognized by the Supreme Court in *United States v. Paramount Pictures*, 334 U.S. 131, 163 (1948), wherein the Court stated:

"The question as to who is the highest bidder involves the use of standards incapable of precise definition because the bids being compared contain different ingredients. Determining who is the most responsible bidder likewise cannot be reduced to a formula. The distributor's judgment of the character and integrity of a particular exhibitor might result in acceptance of a lower bid than others offered. Yet to prove that favoritism was

shown would be well-nigh impossible, unless perhaps all the exhibitors in the country were given classifications of responsibility. If, indeed, the choice between bidders is not to be entrusted to the uncontrolled discretion of the distributors, some effort to standardize the factors involved in determining 'a reasonable return to the licensor' would seem necessary."

See also *Brown v. Western Massachusetts Theatres, Inc.*, *supra*.

Because of the unsubstantial nature of the comparison technique employed and the equivocal results obtained by the application of that technique, we are of the opinion that it would be impermissible to allow a jury to draw the inference that the rejection of the plaintiff's bids resulted from an intent to discriminate. A jury is permitted to draw only those inferences of which the evidence is reasonably susceptible, and may not be permitted to resort to speculation. Therefore, we hold that the evidence was insufficient to support the claim that the distributors rejected superior bids of the plaintiff in furtherance of a common plan.

### RENTAL ADJUSTMENTS

There is testimony in the record that the plaintiff requested film rental adjustments on twenty-one pictures on which it allegedly sustained a loss, and was granted two adjustments by UNITED and one by METRO. The plaintiff offered to prove generally that the adjustments granted each of the defendant exhibitors were more numerous and larger in total amount. The proof was intended to show that as part of the conspiracy the defendant exhibitors were accorded preferential treatment.

The offer of proof identified the exhibitors allegedly favored but failed to indicate which of the distributors were guilty of the alleged discrimination. We are of the opinion that the offer of proof was properly rejected. The facts which the plaintiff offered to prove could have had no legal significance in the absence of additional evidence which would afford a reasonable basis of comparison between the adjustments granted the defendant exhibitors and those denied the VIKING. There is no such evidence in the record and none was offered.

It is difficult to perceive how either WARNER BROS., COLUMBIA or PARAMOUNT can be charged with the discriminatory denial of adjustments to the plaintiff. The VIKING exhibited no pictures of either WARNER BROS. or COLUMBIA, and only one of PARAMOUNT's. There was no request for an adjustment on the PARAMOUNT picture. There is nothing in the evidence nor the offer of proof to indicate that either METRO or UNITED granted film rental adjustments to any of the exhibitors except the plaintiff. It was the policy of TWENTIETH CENTURY to deny adjustments on pictures licensed on a competitive bidding basis. This policy cannot be regarded as discriminatory.

The only specific evidence relating to discriminatory adjustments was a schedule, from which it appears that UNIVERSAL granted adjustments on seven pictures played by GOLDMAN and on three played by STANLEY. The charge of discrimination leveled against UNIVERSAL is rebutted by the evidence that it offered the plaintiff an adjustment of fifteen thousand dollars on three pictures. This offer was withdrawn when UNIVERSAL learned of the plaintiff's intention to institute the present action. The plaintiff argues that the adjustment was offered on condition that the present action as to UNIVERSAL be withdrawn; the evidence in the record is to the contrary.

The plaintiff also complains of alleged dis-

criminatory treatment in the adjustment of playing time. We have reviewed the record in the light of this complaint and find that there is no evidence to support it.

### EXCESSIVE PLAYING TIME

The plaintiff alleges that the defendant distributors "required" the VIKING to make extensive playing time commitments in order to license film. More particularly, it is claimed that the plaintiff was unable to license film unless it agreed to play them for "excessive" periods of time. It is argued that, as a result, the plaintiff experienced long periods of time in which it was unable to seek desirable films and was prevented from realizing an optimum return on the exhibition of pictures. The alleged requirement is said to have been discriminatory in that the defendant exhibitors were permitted to exhibit films for shorter periods of time.

The record in this case shows with clarity that playing time for pictures varied. It may be said that generally the playing time was longer for those pictures with the higher earning power. However, the record also shows that the playing time for pictures having comparable national film rental varied considerably. Playing time for pictures with comparable grosses in the Philadelphia area varied as well.

The plaintiff's claim that its playing time commitments were "required," warrants consideration. At the time that bids or offers are solicited and submitted, neither the distributor nor the exhibitor can foretell with accuracy the most appropriate playing time to be afforded to particular films. It is evident that it was the practice of the distributors to refrain from advance indication of what they considered to be an acceptable playing time commitment. The exhibitors, therefore, assumed the initiative in the determination of playing time by the submission of proposals to the distributors. There is nothing in the record from which can be drawn any inference other than a uniform adherence to the described practice.

There is no evidence that any distributors indicated in any manner that it required plaintiff to submit bids or offers providing for any specific playing time. Nor is there any evidence that any distributor indicated to the plaintiff that the rejection of any bid or offer was the result of an inadequate playing time commitment. It is clear that the plaintiff was at liberty to offer whatever playing time it desired. The distributors could determine what playing time the plaintiff deemed to be reasonable only by consulting the terms offered. The notion that acceptance of those terms can be transformed into a "requirement" that they be offered is less than appealing. In sum, there is no little difficulty in plaintiff's assertion that it was "required" to make any particular commitments as to playing time. However, we shall consider the further argument that the defendant exhibitors were permitted to license film for playing periods less than those granted to plaintiff.

We are of the opinion that the relevant evidence was legally insufficient to afford a valid basis for comparison. There is evidence in the record as to the length of time VIKING played each picture licensed to it. The evidence as to the length of time comparable pictures played theatres of the defendant exhibitors is negligible. What little evidence there is clearly indicates that pictures played by the defendant exhibitors, comparable to those played by the VIKING, were exhibited for both longer and shorter periods. The disparities were minimal and of no legal significance. There

is nothing in the record, or in any offer of proof made by the plaintiff, from which the jury could have reasonably inferred that there was any discriminatory practice as to playing time.

### FILM RENTALS

It is charged that in furtherance of the conspiracy, the defendant distributors "required" the plaintiff to pay "excessive" film rentals. The term "excessive" implies an amount too great to be fair and reasonable. To support the charge, the plaintiff attempted a comparison of the film rental it paid with that paid by the defendant exhibitors. There is evidence in the record that during the entire period in suit the total film rental paid by the plaintiff was equal to 52% of its total gross receipts. There is further evidence in the record that the total film rental paid by all of the defendant exhibitors was equal to 40% of their total gross receipts.

In addition to this evidence, plaintiff "offered a comparison of the total film rental paid by each theatre for the pictures it played during the period of the suit as against the total national film rental on the same pictures." The offer of proof was intended to show that the plaintiff paid a higher proportion of national film rental on the pictures exhibited than did the theatres of the defendant exhibitors.

We have some difficulty in determining what inference could be drawn from either the evidence in the record or that offered by the plaintiff. The calculations are based upon a hindsight determination of the earning power of films exhibited while licensing takes place before earning power, as reflected by gross receipts, can be determined. Therefore, the figures do not tend to reflect the rental terms which the parties to the license might foresee as being fair and reasonable. Moreover, the calculations provide no criteria determinative of "excessiveness."

We entertain serious doubt as to the probative value of the comparisons. The plaintiff's computation of gross film rental paid by it includes the total of six guarantees, each of which was considerably higher than the earned film rental. The reference is to the guarantees paid on pictures licensed by VIKING in the second year of its operations. Absent these guarantees, the comparisons are of little or no significance.

Whatever the comparisons are intended to show, there is no evidence from which it can be inferred that the plaintiff was "required" to offer excessive rental terms. There is likewise no evidence which would warrant a conclusion that the plaintiff was under any compulsion to offer guarantees which later proved to be excessive. The record is devoid of proof from which it can be inferred that any distributor was aware that the film rentals offered were deemed by the plaintiff to be unreasonable. The rental terms were voluntarily proposed by the plaintiff; the acceptance of those terms by the distributors would not permit an inference that plaintiff was required to offer them.

The above deficiencies in the evidence aside, there is no proof, direct or circumstantial, that there was a common understanding among distributors with respect to film rentals. There is no evidence from which it can be inferred that any distributor had knowledge of the film rentals charged by any other distributor. There is nothing in the evidence as a whole from which a jury could reasonably conclude that the distributors conspired to exact excessive film rentals from the plaintiff.

## ADVERTISING ARRANGEMENTS

The plaintiff charges that "VIKING was subjected to discriminatory advertising arrangements." To support the charge, the plaintiff made two offers of proof, one of which related solely to a dispute with METRO. Whatever the merits of this dispute, it stemmed from isolated occurrences unrelated to the conduct of any of the other defendants. This offer of proof was properly rejected.

The second offer of proof was intended to show that the "VIKING paid a substantially greater percentage of its gross receipts for advertising than the defendant exhibitors did." Absent some evidence as to the nature and amount of advertising these expenditures represent, the offered comparison of percentages would have been meaningless. The plaintiff offered no such evidence and the offer of proof was therefore properly rejected. Upon careful consideration of the evidence in the record, we find no basis for the plaintiff's charge of discrimination.

## BLOCK BOOKING

Plaintiff further alleges that it was required to license unwanted pictures in order to obtain those it desired. This allegation relates to four pictures licensed to VIKING by UNIVERSAL. The plaintiff does not claim that the incident in and of itself was illegal but argues that it is evidence of UNIVERSAL's complicity

# CLARK TRANSFER INC.

•  
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CEnter 2-3100

•  
1638 Third St., N.E.  
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DUpont 7-7200

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Theatre Installations  
and Maintenance

in the alleged conspiracy. There is no evidence that UNIVERSAL's conduct was motivated by any understanding with any other defendant. Nor is there evidence that the arrangement was part of a common scheme contemplated by the other distributors, or that they were even aware of it. The concert of action necessary to conspiracy was clearly absent.

## ADDITIONAL CHARGES

The plaintiff makes two additional charges against the defendant distributors: first, that VIKING, but not the defendant exhibitors, was required to submit written bids; and second, that VIKING was subjected to discriminatory law suits. We are of the opinion that these charges are so devoid of merit that they do not warrant discussion.

While our discussion has heretofore, and of necessity, been directed to the individual complaints of the plaintiff and the evidence relating thereto, we have been mindful of the propriety of viewing the evidence as an integrated whole and as it relates to the general allegation of conspiracy. As we have stated, the direct evidence adduced by the plaintiff falls far short of the minimum necessary to prove the existence of an unlawful agreement. In our view the circumstantial evidence also fails to meet the required minimum.

The gravamen of a civil action under the antitrust laws is conspiracy, the proof of which may rest, as it frequently does, on circumstantial evidence. The courts have recognized the difficulty inhering in an attempt to prove conspiratorial conduct by such evidence. The difficulty has resulted in some relaxation of the requirements of proof and resort to the doctrine of "conscious parallelism." However ameliorative the doctrine may be, it has not dispensed with the requisite that conspiracy be proved. *Theatre Enterprises v. Paramount*, 346 U.S. 537 (1954); *Delaware Valley Marine Sup. Co. v. American Tobacco Co.*, *supra*; *Gold Fuel Service, Inc. v. Esso Standard Oil Co.*, 306 F. 2d 61 (3rd Cir. 1962), cert. den. 371 U.S. 951 (1963). In the application of the doctrine the courts have recognized that certain parallel behavior is inherent in many business settings. Therefore, it has been held that proof of a conspiracy may not rest on similarity of conduct in the absence of evidence that the alleged wrongdoers were mutually aware of such conduct and that the mutual awareness entered into their decisional processes. *Ibid.* See also *Brown v. Western Massachusetts Theatres, Inc.*, *supra*.

While there is evidence that certain business practices of the defendant distributors were similar, there was not the substantial uniformity, in response to plaintiff's request for product, such as was present in three motion picture cases previously decided by this Court. However, the weakness in the plaintiff's proof does not lie in this deficiency alone. The evidence, viewed in the light most favorable to the plaintiff, was clearly insufficient to warrant a reasonable inference that any defendant was aware of any other defendant's reaction to plaintiff's requests for product. Nor is there evidence, direct or circumstantial, that any defendant was cognizant of the terms and conditions upon which any other defendant licensed films to the VIKING. Absent such evidence, there was no basis upon which to draw an inference that the actions taken and the decisions made by the defendants were motivated by anything other than independent business judgment. Therefore, the direction of a verdict in favor of the defendants was proper.

## OFFER OF PROOF

The main argument of the plaintiff is that the rejection of the offers of proof placed an undue limitation on its attempt to prove conspiracy. We have heretofore considered each of the offers of proof and have determined that they were not of sufficient probative value to warrant the conclusions in support of which they were offered. This deficiency aside, the relevancy of the proffered evidence to the issue of conspiracy was, at best, tenuous. The plaintiff was afforded ample opportunity to inquire into the conduct of the defendants during the period in question. The inquiry was wide and produced a mass of evidence relating to the charged conspiratorial conduct. We are convinced, upon our review of the record, that the proffered evidence could have added little of significance to that already in the record. Therefore, the rejection of the offers of proof cannot be regarded as improper.

## PROOF OF DAMAGE

Since we have decided that the evidence as a whole was insufficient to sustain the charge of conspiracy, we see no reason to express an opinion as to the sufficiency of the proof as it relates to the issue of damages.

## PRETRIAL CONFERENCE

The trial of this action required 41 full days and produced a record, which is anything but orderly, consisting of more than 7,000 pages of testimony and a large number of written exhibits. This voluminous record emphasizes the importance of the pretrial conference to the efficient trial of the protracted case. We are convinced that the trial time could have been shortened considerably with a concomitant reduction in the size of the record if the attorneys have made a conscientious effort to (1) stipulate matters in which there was no dispute; (2) specify the issues with particularity; and (3) formulate an efficient trial plan. The condition of the present record clearly indicates that there was no such effort here.

The key to the manageable trial, and essential to the maintenance of an orderly record, is a specification of issues with particularity. We recognize the reluctance of many lawyers to be specific less they thereby forego some advantage which might unexpectedly develop in the course of the trial. Whatever their objection, the necessity for specification of issues in the protracted case is so great as to require it. Absent such specification, the trial "cannot be confined to its proper limits, counsel are at a loss as to their positions, and the judge is unable to relate the evidence to issues which are in dispute or to limit it to that which is relevant." *Prettyman Report*, 13 F.R.D. at 66-67. We are of the view that it is not unreasonable to expect the attorneys to agree on matters as to which there is no dispute and to precisely define the triable issues.

The protracted case contributes to the congested calendar and consequently presents a major problem in those districts in which there is a concentration of this type of litigation. The solution to the problem lies in the effective, not the mere perfunctory, use of the pretrial procedures contemplated by Rule 16 of the Federal Rules of Civil Procedure, 28 U.S.C.A. The failure to use these procedures in the protracted case can only result in the waste of judicial manpower, a waste which the administration of judicial business can ill afford.

The judgment of the court below will be affirmed.



# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JULY 3, 1963

SECTION TWO  
VOL. 70 No. 1

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

**KEY . . .** Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compilation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6303 **BLACK ZOO**—MD-88m.—(PV; C)—Michael Gough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 **55 DAYS AT PEKING**—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 **DAY OF THE TRIFFIDS, THE**—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6210 **PAYROLL**—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
- 6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western

### COMING FEATURES IN ORDER OF RELEASE

- May **PLAY IT COOL**—Billy Fury, Helen Shapiro
- June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- June **SHOCK CORRIDOR, THE**—Peter Breck, Constance Towers
- July **GUNFIGHTERS, THE**—(CS; C)—David Janssen

### COMING

- GUNFIGHT AT COMANCHE CREEK**—(CS; C)—Audie Murphy, Colleen Miller.
- SOLDIER IN THE RAIN**—Jackie Gleason, Steve McQueen, Tuesday Weld
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 716 **BATTLE BEYOND THE SUN**—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- BRAIN THAT WOULDN'T DIE, THE**—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 **FREE, WHITE AND 21**—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 **NIGHT TIDE**—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 **OPERATION BIKINI**—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 **RAVEN, THE**—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Arigeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

### TO BE REVIEWED

- BEACH PARTY**—(PV; C)—Frankie Avalon, Annette Funicello, Robert Cummings
- BLACK CHRISTMAS**—(EC)—Boris Karloff
- CALIFORNIA**—Jock Mahoney, Faith Domergue
- COLD WIND FROM HELL, A**—(Panacolor)—Barry Sullivan, Martha Hyer
- DEMENTIA #13**—William Campbell, Luana Anders—Filmgroup
- ERIK, THE CONQUEROR**—(C)—Cameron Mitchell
- FEAR**—Boris Karloff
- HAUNTED PALACE, THE**—(C; PV)—Vincent Price, Debra Paget

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- |                             |       |        |
|-----------------------------|-------|--------|
| •Act One                    | _____ | WB     |
| •Air Patrol                 | _____ | A1 Fox |
| •All The Way Home           | _____ | Par.   |
| •Almost Angels              | _____ | A1 BV  |
| •Amazons of Rome            | _____ | A2 UA  |
| •America, America           | _____ | WB     |
| •Aphrodite, Goddess Of Love | _____ | Emb.   |
| •Army Game, The             | _____ | For.   |
| •Arturo's Island            | _____ | B MGM  |
| •As Nature Intended         | _____ | For.   |
| •Assignment Outer Space     | _____ | A-1    |

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester  
 MASQUE OF THE RED DEATH—(PV; C)—Vincent Price  
 NIGHTMARE—Leticia Roman, John Saxon  
 SUMMER HOLIDAY—(TE; TC)—Cliff Richards, Lauri Peters  
 TERROR, THE—(Vistascope; C)—Boris Karloff  
 X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland  
 YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

**B**

Bad Sleep Well, The \_\_\_\_\_ For.  
 Balcony, The \_\_\_\_\_ C Misc.  
 Barabbas \_\_\_\_\_ A2 Col.  
 • Battle, The \_\_\_\_\_ Fox  
 Battle Beyond the Sun  
 (Filmgroup) \_\_\_\_\_ A-1  
 Beach Party \_\_\_\_\_ A-1  
 • Bear, The \_\_\_\_\_ A1 Emb.  
 • Behold A Pale Horse \_\_\_\_\_ Col.  
 • Beauty And The Beast \_\_\_\_\_ A1 UA  
 • Becket \_\_\_\_\_ Par.  
 Best Of Enemies, The \_\_\_\_\_ A1 Col.  
 Big Risk, The \_\_\_\_\_ A3 UA  
 Billy Budd \_\_\_\_\_ A2 AA  
 Birds, The \_\_\_\_\_ A2 U-1  
 Black Fox \_\_\_\_\_ A2 Misc.  
 • Black Christmas \_\_\_\_\_ A-1  
 Black Gold \_\_\_\_\_ A1 WB  
 Black Zoo \_\_\_\_\_ A2 AA  
 Boccaccio '70 \_\_\_\_\_ C Emb.  
 • Boy Who Caught A Crook \_\_\_\_\_ A1 UA  
 Brain That Wouldn't Die, The \_\_\_\_\_ B A1  
 • Brass Bottle, The \_\_\_\_\_ U  
 Bunny Yeager's Nude Camera \_\_\_\_\_ Misc.  
 Bye, Bye Birdie \_\_\_\_\_ A3 Col.  
 Bloody Brood \_\_\_\_\_ B Misc.

**C**

Cairo \_\_\_\_\_ A3 MGM  
 • California \_\_\_\_\_ A3 A-1  
 Call Me Bwana \_\_\_\_\_ A2 UA  
 Candide \_\_\_\_\_ B For.  
 • Captain Newman, M.D. \_\_\_\_\_ U  
 Captain Sindbad \_\_\_\_\_ A1 MGM  
 • Cardinal, The \_\_\_\_\_ Col.  
 • Caretakers, The \_\_\_\_\_ A3 UA  
 Carnival Of Souls \_\_\_\_\_ Misc.  
 • Carpetbaggers, The \_\_\_\_\_ Par.  
 Carry On Constable \_\_\_\_\_ For.  
 Carry On Teacher \_\_\_\_\_ For.  
 • Castilian, The \_\_\_\_\_ A2 WB  
 Cattle King \_\_\_\_\_ A1 MGM  
 Centurion, The \_\_\_\_\_ A2 For.  
 • Ceremony, The \_\_\_\_\_ UA  
 • Chalk Garden, The \_\_\_\_\_ U-1  
 Chapman Report, The \_\_\_\_\_ B WB  
 • Charade \_\_\_\_\_ U-1  
 Child Is Waiting, A \_\_\_\_\_ A2 UA  
 • Children Of The Damned \_\_\_\_\_ MGM  
 • Circus \_\_\_\_\_ Par.  
 Cleopatra \_\_\_\_\_ B Fox  
 • Clown And The Kid, The \_\_\_\_\_ A1 UA  
 Come Blow Your Horn \_\_\_\_\_ A3 Par.  
 • Cold Wind From Hell, A \_\_\_\_\_ A-1  
 Come Fly With Me \_\_\_\_\_ A2 MGM  
 Come September—Re. \_\_\_\_\_ A3 U  
 • Condemned Of Altona, The \_\_\_\_\_ Fox  
 Confess Dr. Corda \_\_\_\_\_ For.  
 Confessions Of An Opium Eater. \_\_\_\_\_ B AA  
 • Congo Vivo \_\_\_\_\_ Col.  
 Constantine And The Cross \_\_\_\_\_ A1 Emb.  
 • Cool Mikado, The \_\_\_\_\_ UA  
 Corridors Of Blood \_\_\_\_\_ A3 MGM  
 Counterfeiters Of Paris, The \_\_\_\_\_ A3 MGM  
 • Court Martial \_\_\_\_\_ A2 UA  
 • Courtship Of Eddie's Father, The \_\_\_\_\_ A2 MGM  
 Crime Does Not Pay \_\_\_\_\_ A3 Emb.  
 Critic's Choice \_\_\_\_\_ A3 WB  
 Crooks Anonymous \_\_\_\_\_ A3 For.  
 Cross Of Living \_\_\_\_\_ For.

**D**

Damn The Defiant \_\_\_\_\_ A1 Col.  
 Damon And Pythias \_\_\_\_\_ A1 MGM  
 Dangerous Charter \_\_\_\_\_ Misc.  
 • Dark Purpose \_\_\_\_\_ U  
 David And Lisa \_\_\_\_\_ A2 Misc.  
 • Day And The Hour, The \_\_\_\_\_ MGM  
 Day Mars Invaded Earth, The \_\_\_\_\_ A1 Fox  
 Day Of The Triffids, The \_\_\_\_\_ A2 AA  
 Days Of Wine And Roses \_\_\_\_\_ A2 WB  
 • Dead Ringer \_\_\_\_\_ WB  
 Delicate Delinquent, The—RE \_\_\_\_\_ A1 Par.  
 • Dementia #13 (Filmgroup) \_\_\_\_\_ A-1  
 Devil's Hand, The \_\_\_\_\_ Misc.  
 Devil's Messenger, The \_\_\_\_\_ Misc.  
 Diamond Head \_\_\_\_\_ B Col.  
 Diary Of A Madman \_\_\_\_\_ A2 UA  
 Dime With A Halo \_\_\_\_\_ A3 MGM  
 Divorce Italian Style \_\_\_\_\_ A4 Emb.  
 Dr. No \_\_\_\_\_ B UA  
 • Dr. Strangelove \_\_\_\_\_ Col.  
 Donovan's Reef \_\_\_\_\_ A2 Par.  
 Drums Of Africa \_\_\_\_\_ A1 MGM  
 Duel Of The Titans \_\_\_\_\_ A2 Par.

**E**

East Of Kihlmanjaro \_\_\_\_\_ Misc.  
 Electra \_\_\_\_\_ A2 For.  
 8½ \_\_\_\_\_ Emb.  
 Elusive Corporal, The \_\_\_\_\_ For.  
 Erik, The Conqueror \_\_\_\_\_ A2 A-1  
 Escape From East Berlin \_\_\_\_\_ A1 MGM  
 Europe In The Raw \_\_\_\_\_ Misc.  
 European Nights \_\_\_\_\_ Misc.

**BUENA VISTA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)  
 —Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Inter-  
 esting adventure drama—Filmed in Austria  
 SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.  
 SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should  
 be hit with family audiences  
 SUMMER MAGIC—CD-100m.—(TC)—Hayley Mills, Burl Ives. Dorothy Mcguire—5061 (6-26-63)—Another Disney family  
 entertainment  
 YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

**TO BE REVIEWED**

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott  
 MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon  
 THREE LIVES OF THOMASINA—(TC)—Patrick McCooahan, Susan Hampshire  
 TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu  
 WILD GOOSE STOP—Brandon De Wilde, Brian Keith

**COLUMBIA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with  
 potential—Made in Italy  
 706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's  
 futility—Made in Italy  
 BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musi-  
 cal comedy entertainment  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama  
 of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings,  
 names boost drama's appeal  
 JASON AND THE ARGONAUTS—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fan-  
 tasy features top special effects  
 JUST FOR FUN—MU-72m.—Mark Wynter, Cherry Roland, Bobby Vee—5061 (6-26-63)—For lower half of program—English  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking  
 adventure epic is loaded with potential  
 MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch  
 710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair ac-  
 tion entry for lower half  
 708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll pro-  
 grammer  
 13 FRIGHTENED GIRLS—MD-89m.—Kathy Dunn, Murray Hamilton—5061 (6-26-63)—Interesting programmer  
 704 THREE STOOGES IN ORBIT, THE—C-87m.—Three Stooges—4952 (7-11-62)—Okay programmer  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale  
 of men in war—English-made  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda  
 629 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of  
 program

**COMING FEATURES IN ORDER OF RELEASE**

Feb. MANIAC—Kerwin Mathews, Nadia Gray  
 Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 April FURY OF THE PAGANS—(C)—Edmund Purdom  
 Aug. GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol

**COMING**

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn  
 CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 FAIL SAFE—Henry Fonda, Dan O'Herlihy  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda  
 LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 SIEGE OF THE SAXONS, THE—(C)—Janette Scott, Ronald Lewis—English  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges  
 25TH HOUR, THE—Gregory Peck, Anthony Quinn  
 UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

**EMBASSY**

BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three  
 part import should create stir in art spots—Italian—English titles  
 CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import  
 is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(TS; EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-  
 made spectacle—Italian; English dialogue

**DIVORCE—ITALIAN STYLE**—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian  
**8½**—FAN-135m.—Marcello Mastroianni, Claudia Cardinale—5061 (6-26-63)—Strictly for art house sophisticates and Fellini fans—Italian; English titles  
**FACE IN THE RAIN, A**—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
**LANDRU**—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles  
**LA VIACCIA**—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
**LONG DAY'S JOURNEY INTO NIGHT**—D-136m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
**LOVE AT TWENTY**—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
**MADAME**—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
**NIGHT IS MY FUTURE**—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
**NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)**—C-87m.—Fairly amusing import—English  
**SEVEN CAPITAL SINS**—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**STRANGERS IN THE CITY**—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

### COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 April **PASSIONATE THIEF, THE**—Anna Magnani  
 April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey  
 June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French  
 July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle  
 July **LOVE MAKERS, THE**—Claudia Cardinale, Jean-Paul Belmondo

### MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kerner, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
**CAPTAIN SINDBAD**—FAN-85m.—(TC)—Guy Williams, Heidi Bruhl—5062 (6-26-63)—Well-made fantasy is solid entertainment—Filmed abroad  
 331 **CATTLE KING**—W-89m.—(EC)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western  
 322 **COME FLY WITH ME**—CD-109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses  
**CORRIDORS OF BLOOD**—MD-87m.—Boris Karloff—5053 (6-12-63)—Exploitable horror item—English  
 313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 327 **DRUMS OF AFRICA**—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program  
 311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 330 **FLIPPER**—D-90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment  
 321 **FOLLOW THE BOYS**—MUC-95m.—(PV; MC)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles  
 317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
**HOW THE WEST WAS WON**—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 325 **IN THE COOL OF THE DAY**—D-89m.—(PV; MC)—Jane Fonda, Peter Finch—5049 (5-29-63)—Fairly interesting romance  
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 323 **IT HAPPENED AT THE WORLD'S FAIR**—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw  
 312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
**MAIN ATTRACTION, THE**—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy  
 340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 324 **RIFIPI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan  
 306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain  
 320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English  
 328 **SLAVE, THE**—MD-102m.—(EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made; dubbed in English  
 304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
**WEREWOLF IN A GIRLS' DORMITORY (GHOUL IN SCHOOL, THE)**—MD-84m.—Barbara Lass, Carl Schell—5056 (6-12-63)—Okay horror entry  
 356 **WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 336 **YOUNG AND THE BRAVE, THE**—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

### COMING FEATURES IN ORDER OF RELEASE

June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta  
 July **DAY AND THE HOUR, THE**—Simone Signoret, Stuart Whitman  
 July **TARZAN'S THREE CHALLENGES**—(PV; MC)—Jock Mahoney  
 July **TWO ARE GUILTY**—(Dailyscope)—Anthony Perkins, Jean Claude Brialy  
 July **TICKLISH AFFAIR, A**—(PV; C)—Shirley Jones, Gig Young, Red Buttons

### COMING

**CHILDREN OF THE DAMNED**—Iah Hendry, Alan Badez—England  
**GLADIATORS SEVEN**—(CS)—Richard Harrison  
**GLOBAL AFFAIR, A**—Bob Hope, Lilo Pulver  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GUNFIGHTERS AT CASA GRANDE**—Alex Nicol  
**HAUNTING, THE**—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
**LEGIIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale  
**MURDER AT THE GALLOP**—Margaret Rutherford, Robert Morley  
**NATIVES ARE RESTLESS TONIGHT, THE**—(EC)—Nancy Kwan, Dennis Price  
**NIGHT MUST FALL**—Albert Finney—English  
**OF HUMAN BONDAGE**—(PV; MC)—Kim Novak, Laurence Harvey  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley  
**PRIZE, THE**—Paul Newman, Elke Sommer, Edward G. Robinson

Face In The Rain \_\_\_\_\_ Emb.  
 •Fair Safe \_\_\_\_\_ Col.  
 Fall Guy, The \_\_\_\_\_ Misc.  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Fatal Desire \_\_\_\_\_ A3 For.  
 •Fear \_\_\_\_\_ A-1  
 Fiasco In Milan \_\_\_\_\_ For.  
 55 Days At Peking \_\_\_\_\_ A1 AA  
 Firebrand \_\_\_\_\_ B Fox  
 Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Five Weeks In A Balloon \_\_\_\_\_ A1 Fox  
 Flamboyant Sex, The \_\_\_\_\_ For.  
 •Flight From Ashiya \_\_\_\_\_ UA  
 Flipper \_\_\_\_\_ A1 MGM  
 Follow The Boys \_\_\_\_\_ B MGM  
 For Love Or Money \_\_\_\_\_ U-I  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-I  
 Four Days Of Naples \_\_\_\_\_ A2 MGM  
 •Four For Texas \_\_\_\_\_ WB  
 Free White and 21 \_\_\_\_\_ B A-1  
 Freud \_\_\_\_\_ A4 U-I  
 •From Russia, With Love \_\_\_\_\_ UA  
 Frightened City, The \_\_\_\_\_ B AA  
 Fruit Is Ripe \_\_\_\_\_ For.  
 •Fun In Acapulco \_\_\_\_\_ Par.  
 •Fury Of The Pagans \_\_\_\_\_ A2 Col.

### G

Gathering Of Eagles, A \_\_\_\_\_ A1 U-I  
 Gay Purr-EE \_\_\_\_\_ A1 WB  
 Giant—Re. \_\_\_\_\_ A1 WB  
 •Gidget Goes To Rome \_\_\_\_\_ Col.  
 Girl Hunters, The \_\_\_\_\_ For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 •Gladiators Seven \_\_\_\_\_ MGM  
 •Global Affair, A \_\_\_\_\_ MGM  
 •Gold For The Caesars \_\_\_\_\_ MGM  
 •Golden Arrow, The \_\_\_\_\_ MGM  
 Great Caruso, The—RE \_\_\_\_\_ A1 Misc.  
 Great Chase, The \_\_\_\_\_ Misc.  
 Great Escape, The \_\_\_\_\_ A1 UA  
 •Great Race, The \_\_\_\_\_ WB  
 Great Van Robbery, The \_\_\_\_\_ A1 UA  
 •Greatest Story Ever Told, The \_\_\_\_\_ UA  
 •Gunfight At Comanche Creek \_\_\_\_\_ AA  
 Gunfighter at the O.K. \_\_\_\_\_  
 Corral—Re. \_\_\_\_\_ B Par.  
 •Gunfighters, The \_\_\_\_\_ AA  
 •Gunfighters At Casa Grande \_\_\_\_\_ MGM  
 •Gun Hawk, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB  
 Gypsy \_\_\_\_\_ B WB

### H

Hand Of Death \_\_\_\_\_ A2 Fox  
 •Haunted Palace \_\_\_\_\_ A-1  
 •Haunting, The \_\_\_\_\_ MGM  
 Head, The \_\_\_\_\_ For.  
 Heavens Above \_\_\_\_\_ For.  
 Her Bikini Never Got Wet \_\_\_\_\_ For.  
 Hercules and the Captive Women \_\_\_\_\_ For.  
 •Here's Las Vegas \_\_\_\_\_ UA  
 Hero's Island \_\_\_\_\_ A1 UA  
 Hook, The \_\_\_\_\_ A2 MGM  
 Horror Hotel \_\_\_\_\_ A3 For.  
 •Horse Without A Head, The \_\_\_\_\_ BV  
 House Of The Damned \_\_\_\_\_ A2 Fox  
 House Of Women \_\_\_\_\_ B WB  
 How The West Was Won \_\_\_\_\_ A1 MGM  
 Hud \_\_\_\_\_ A3 Par.  
 Huns, The \_\_\_\_\_ A2 For.

I Could Go On Singing \_\_\_\_\_ A3 UA  
 If A Man Answers \_\_\_\_\_ A3 U-I  
 I Thank A Fool \_\_\_\_\_ A3 MGM  
 Il Grido \_\_\_\_\_ For.  
 •I Love, You Love \_\_\_\_\_ C Col.  
 •Incredible Journey, The \_\_\_\_\_ BV  
 Immoral West, The \_\_\_\_\_ Misc.  
 Impersonator, The \_\_\_\_\_ For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 •In The French Style \_\_\_\_\_ A3 Col.  
 In The Cool Of The Day \_\_\_\_\_ B MGM  
 •Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Invasion Of The Star Creatures \_\_\_\_\_ A1 A-1  
 Irma La Douce \_\_\_\_\_ B UA  
 •Iron Maiden, The \_\_\_\_\_ Col.  
 Island Of Love \_\_\_\_\_ B WB  
 It Happened At The World's Fair \_\_\_\_\_ A2 MGM  
 •It's Alive \_\_\_\_\_ A-1  
 •It's A Mad, Mad, Mad, Mad \_\_\_\_\_ UA  
 World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.

**J**

Jack The Giant Killer \_\_\_\_\_ A1 UA  
 Jason and the Argonauts \_\_\_\_\_ A1 Col.  
 Joseph And His Brethren \_\_\_\_\_ A1 For.  
 Johnny Cool \_\_\_\_\_ A1 UA  
 Jumbo \_\_\_\_\_ A1 MGM  
 Just For Fun \_\_\_\_\_ Col.

**K**

Kid Galahad \_\_\_\_\_ A2 UA  
 Kill or Cure \_\_\_\_\_ A1 MGM  
 King Kong vs. Godzilla \_\_\_\_\_ A1 U  
 King Of The Mountain \_\_\_\_\_ U  
 Kings Of The Sun \_\_\_\_\_ UA  
 Kiss of the Vampire \_\_\_\_\_ A2 U

**L**

L-Shaped Room, The \_\_\_\_\_ A4 For.  
 Lady And The Tramp—RE \_\_\_\_\_ A1 BV  
 Lady For A Knight \_\_\_\_\_ UA  
 Lady In A Cage \_\_\_\_\_ Par.  
 Lancelot And Guinevere \_\_\_\_\_ A2 U-i  
 Landru \_\_\_\_\_ B Emb.  
 Last Train From Gun Hill,  
 The—Re. \_\_\_\_\_ A2 Par.  
 La Viaccia \_\_\_\_\_ B Emb.  
 Lawrence Of Arabia \_\_\_\_\_ A2 Col.  
 Lafayette \_\_\_\_\_ A1 For.  
 Law Of The Lawless \_\_\_\_\_ Par.  
 Lazarillo \_\_\_\_\_ A2 For.  
 Le Amiche (The Girl Friends) \_\_\_\_\_ For.  
 Legend Of Lobo, The \_\_\_\_\_ A1 BV  
 Legionnaire, The \_\_\_\_\_ MGM  
 Leopard, The \_\_\_\_\_ Fox  
 Light Fantastic, The \_\_\_\_\_ B Emb.  
 Lilies of the Field, The \_\_\_\_\_ A1 UA  
 Lilith \_\_\_\_\_ Col.  
 Lion, The \_\_\_\_\_ A2 Fox  
 List Of Adrian Messenger, The \_\_\_\_\_ A1 U-i  
 Long Absence, The \_\_\_\_\_ A2 For.  
 Long Day's Journey Into Night \_\_\_\_\_ A4 Emb.  
 Long Ships, The \_\_\_\_\_ Col.  
 Longest Day, The \_\_\_\_\_ A1 Fox  
 Love And Larceny \_\_\_\_\_ A3 For.  
 Love At Twenty \_\_\_\_\_ A3 EMB  
 Love Is A Ball \_\_\_\_\_ A3 UA  
 Love Makers, The \_\_\_\_\_ Emb.  
 Love With The Proper Stranger \_\_\_\_\_ Par.  
 Lover Come Back—Re. \_\_\_\_\_ U  
 Loves Of Salambo \_\_\_\_\_ A2 Fox  
 Lovers Of Teruel, The \_\_\_\_\_ A3 For.

**M**

Madame \_\_\_\_\_ B Emb.  
 Magnificent Sinner, The \_\_\_\_\_ A3 For.  
 Main Attraction, The \_\_\_\_\_ B MGM  
 Manchurian Candidate, The \_\_\_\_\_ A3 UA  
 Man From The Diners' Club \_\_\_\_\_ A1 Col.  
 Man In The Middle \_\_\_\_\_ UA  
 Man Who Knew Too Much, The  
 —RE \_\_\_\_\_ A1 Par.  
 Maniac \_\_\_\_\_ Col.  
 Man's Favorite Sport? \_\_\_\_\_ U-i  
 Marco Polo \_\_\_\_\_ A1 AI  
 Marilyn \_\_\_\_\_ B Fox  
 Mary Poppins \_\_\_\_\_ BV  
 Marriage Of Figaro \_\_\_\_\_ A3 For.  
 Mary, Mary \_\_\_\_\_ WB  
 Masque Of The Red Death \_\_\_\_\_ AI  
 McLintock \_\_\_\_\_ UA  
 Merlin Jones \_\_\_\_\_ BV  
 Mermaids of Tiburon \_\_\_\_\_ Misc.  
 Mighty Ursus \_\_\_\_\_ A2 UA  
 Mind Benders, The \_\_\_\_\_ A3 A-1  
 Miracle Of The White  
 Stallions \_\_\_\_\_ A1 BV  
 Missourian, The \_\_\_\_\_ WB  
 Mister Pulver and the Captain \_\_\_\_\_ WB  
 Mondo Cane \_\_\_\_\_ A4 For.  
 Monkey In Winter \_\_\_\_\_ A3 MGM  
 Monsieur Cognac \_\_\_\_\_ U  
 Mouse On The Moon \_\_\_\_\_ A1 For.  
 Move Over, Darling \_\_\_\_\_ Fox  
 Mr. Peter's Pets \_\_\_\_\_ Misc.  
 Murder At The Gallop \_\_\_\_\_ MGM  
 Muriel \_\_\_\_\_ UA  
 Mutiny On The Bounty \_\_\_\_\_ A2 MGM  
 My Fair Lady \_\_\_\_\_ WB  
 My Six Loves \_\_\_\_\_ A1 Par.  
 Mystery Submarine \_\_\_\_\_ A1 U-i

**N**

Natives Are Restless Tonight \_\_\_\_\_ MGM  
 New Kind Of Love, A \_\_\_\_\_ B Par.  
 Night Is My Future \_\_\_\_\_ B Emb.

SMOG—(WS)—Annie Girardot, Renato Salvatore  
 SUNDAY IN NEW YORK—(MC)—Jane Fonda, Cliff Robertson  
 TIKO AND THE SHARK—(WS;C)—Tahitian Cast  
 TWILIGHT OF HONOR—(PV)—Richard Chamberlain, Joey Heatherton, Nick Adams  
 VICE AND VIRTUE—Catherine Daneuve, Annie Girardot, Robert Hassenin  
 VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
 V.I.P.S., THE—(PV; EC)—Elizabeth Taylor, Richard Burton  
 VIVA LAS VEGAS—Elvis Presley, Ann Margaret  
 WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner

**PARAMOUNT**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

6221 COME BLOW YOUR HORN—C-112m.—(PV; TC)—Frank Sinatra, Molly Picon, Barbara Rush—5049 (5-29-63)—Very funny comedy should roll to top returns  
 R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 DONOVAN'S REEF—CD-109m.—(TC)—John Wayne, Lee Marvin, Elizabeth Allen—5062 (6-26-63)—Sell the names and the action  
 DUEL OF THE TITANS—MD-90m.—(CS;EC)—Steve Reeves, Gordon Scott, Virna Lisi—5062 (6-26-63)—Actionful, large scale spectacle of ancient times—French-Italian co-production; dubbed in English  
 R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 R6218 GUNFIGHT AT THE O.K. CORRAL—W-122m.—(TC)—Burt Lancaster, Kirk Douglas—5056 (6-12-63)—Super western rates high—Reissue  
 6216 HUD—D-112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment  
 6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry  
 R6223 LAST TRAIN FROM GUN HILL, THE—W-94m.—(TC)—Kirk Douglas, Anthony Quinn—5056 (6-12-63)—Suspenseful, big scale western—Reissue  
 R6214 MAN WHO KNEW TOO MUCH, THE—MD-120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller  
 6213 MY SIX LOVES—CD-101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat  
 6219 NUTTY PROFESSOR, THE—C-107m.—(TC)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again  
 6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family  
 6202 PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons  
 R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.  
 R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue  
 R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4953 (7-25-62)—Funny Jerry Lewis reissue  
 R6215 TROUBLE WITH HARRY, THE—C-99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry  
 R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts  
 6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made  
 6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce  
 6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

**COMING FEATURES IN ORDER OF RELEASE**

Aug. PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn

**COMING**

ALL THE WAY HOME—Robert Preston, Jean Simmons  
 BECKET—(PV; EC)—Richard Burton, Peter O'Toole  
 CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Tony Bill, Carroll Baker, Martha Hyer  
 CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven  
 FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress  
 LAW OF THE LAWLESS—(TC)—Dale Robertson, Yvonne De Carlo, William Bendix  
 LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward  
 SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John  
 WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

**20TH CENTURY-FOX**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller  
 DAY MARS INVADED EARTH, THE—MD-70m.—(CS)—Kent Taylor, Marie Windsor—5050 (5-29-63)—Unusual, interesting programmer  
 CLEOPATRA—D-221m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment on epic scale  
 217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western  
 218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry the family—Filmed in France  
 HAND OF DEATH—MD-60m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler  
 HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers  
 221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad  
 223 LOVES OF SALAMMO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English  
 305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama  
 MARILYN—DOC.—83m.—(CS; C and black and white)—Narrated by Rock Hudson—5056 (6-12-63)—Mildly impressive documentary on late Marilyn Monroe  
 NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England  
 POLICE NURSE—MD-64m.—(CS)—Ken Scott, Merry Anders—5050 (5-29-63)—For the lower half  
 306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue  
 301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy  
 STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama  
 219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle  
 303 THIRTY YEARS OF FUN—COMP.—85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear  
 YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller  
 YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

**COMING FEATURES IN ORDER OF RELEASE**

LEOPARD, THE—TE; TC)—Burt Lancaster, Claudia Cardinale

**COMING**

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
 MOVE OVER DARLING—(CS; C)—Doris Day, James Garner  
 OF LOVE AND DESIRE—(CS; C)—Merle O'Beron, Curd Jurgens, Steve Cochran  
 PLEASE, NOT NOW!—(CS)—Brigitte Bardot  
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England  
 TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee  
 WINSTON AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen

**UNITED ARTISTS**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
- BIG RISK, THE—D-111m.—Lino Ventura, Sandra Milo—5056 (6-12-63)—Interesting crime meller—Franco-Italian co-production; dubbed in English—Amon
- 6314 CALL ME BWANA—C-103m.—(EC)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope entry—Eon
- 6305 CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
- 6308 DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
- 6307 DR. NO—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli
- 6306 FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
- 6312 GREAT ESCAPE, THE—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
- 6307 GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
- 6229 HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
- 6311 I COULD GO ON SINGING—DMU-99m.—(PV; TC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
- 6313 IRMA LA DOUCE—C-146m.—(PV; TC)—Jack Lemmon, Shirley MacLaine—5056 (6-12-63)—Highly entertaining entry for adult audiences—Mirisch
- 6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
- KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
- 6231 LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 6235 MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 MIGHTY URSUS—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6215 NUN AND THE SERGEANT, THE—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 PRESSURE POINT—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6232 SWORD OF THE CONQUEROR—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 TARAS BULBA—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 TOWER OF LONDON—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TOYS IN THE ATTIC—D-90m.—(PV)—Dean Martin, Geraldine Page, Wendy Hiller, Yvette Mimieux—5063 (6-26-63)—Powerful, adult drama—Mirisch-Claude
- 6301 TWO FOR THE SEESAW—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6236 VAMPIRE AND THE BALLERINA, THE—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

**COMING FEATURES IN ORDER OF RELEASE**

- CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN—Simon Oakland
- BEAUTY AND THE BEAST—(TC)—Mark Damon, Joyce Taylor
- COURT MARTIAL—Karlheinz Bohm, Christian Wolff
- BOY WHO CAUGHT A CROOK—Wanda Hendrix, Don Beddoe—Harvard
- Aug. STOLEN HOURS—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
- Sept. CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

**COMING**

- CEREMONY, THE—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
- FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
- FROM RUSSIA, WITH LOVE—(TC)—Sean Connery, Lotte Lenya—Eon
- GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL—Henry Silva, Elyabeth Montgomery—Chrislaw
- KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
- LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
- MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
- McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
- ONCE UPON A SUMMER—Rita Tushingham, Peter Finch—Woodfall—English
- PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
- TWICE TOLD TALES—(C)—Vincent Price, Mari Blanchard—Admiral
- WHEREVER LOVE TAKES ME—William Holden, Susannah York—Helvia
- YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

**UNIVERSAL**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 6307 BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
- 6303 COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- FOR LOVE OR MONEY—C-108m.—(C)—Kirk Douglas, Mitzi Gaynor—5063 (6-26-63)—Fun entry is well made
- 6301 FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 6304 40 POUNDS OF TROUBLE—C-102m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6313 GATHERING OF EAGLES, A—D-115m.—(EC)—Rock Hudson, Rod Taylor, Mary Peach—5057 (6-12-63)—The Strategic Air Command in action
- 6221 IF A MAN ANSWERS—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6314 KING KONG VS GODZILLA—MD-90m.—(C)—Michael Keith, James Yagi—5057 (6-12-63)—Exploitable science fiction entry for program—Japanese made
- 6312 LANCELOT AND GUINEVERE—D-116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made
- 6315 LIST OF ADRIAN MESSENGER, THE—MD-98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery
- 6302 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 MYSTERY SUBMARINE—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6220 NO MAN IS AN ISLAND—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6309 PARANOIAC—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
- 6310 SHOWDOWN—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program
- 6222 STAGECOACH TO DANCER'S ROCK—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6311 TAMMY AND THE DOCTOR—CD-88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

- Nightmare \_\_\_\_\_ A-1
- Night Must Fall \_\_\_\_\_ MGM
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Filmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Exit \_\_\_\_\_ B Misc.
- No Man Is An Island \_\_\_\_\_ A1 U-1
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ A1 Emb. UA
- Norman Vincent Peale Story, The \_\_\_\_\_ A1 Par. UA
- Nutty Professor, The \_\_\_\_\_ A1
- Nun And The Sergeant, The \_\_\_\_\_ A3

**O**

- Of Human Bondage \_\_\_\_\_ MGM
- Of Love And Desire \_\_\_\_\_ Fox
- Old Dark House, The \_\_\_\_\_ Col.
- Operation Bikini \_\_\_\_\_ B A-1
- Once Upon A Summer \_\_\_\_\_ UA

**P**

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Parnoiac \_\_\_\_\_ A2 U-1
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Passionate Thief, The \_\_\_\_\_ A3 Emb.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Peeping Tom \_\_\_\_\_ B For.
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pigeon That Took Rome, The \_\_\_\_\_ A3 Par.
- Pillar Of Fire, The \_\_\_\_\_ For. UA
- Pink Panther \_\_\_\_\_ UA
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Playboy Of The Western World \_\_\_\_\_ A2 For.
- Play It Cool \_\_\_\_\_ A2 AA
- Play It Cooler \_\_\_\_\_ Col.
- Playtime \_\_\_\_\_ For.
- Please, Not Now! \_\_\_\_\_ C Fox
- Police Nurse \_\_\_\_\_ A3 Fox
- Postman's Knock \_\_\_\_\_ MGM
- Pressure Point \_\_\_\_\_ A4 UA
- PT 109 \_\_\_\_\_ A1 WB
- Prize, The \_\_\_\_\_ MGM
- Proper Time, The \_\_\_\_\_ UA
- Public Affair, A \_\_\_\_\_ Misc.

**Q**

- Quare Fellow, The \_\_\_\_\_ A3 For.
- Queen's Guard, The \_\_\_\_\_ Fox

**R**

- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A1 A-1
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner \_\_\_\_\_
- Reptilicus \_\_\_\_\_ A1 A-1
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Rice Girl \_\_\_\_\_ A3 For.
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Riff Raff Girls \_\_\_\_\_ For.
- Rififi In Tokyo \_\_\_\_\_ A3 MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Robin And The 7 Hoods \_\_\_\_\_ WB
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Room Mates \_\_\_\_\_ For.
- Running Man, The \_\_\_\_\_ Col.

**S**

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-1

|                             |    |       |
|-----------------------------|----|-------|
| Sanjuro                     | A2 | For.  |
| Savage Sam                  | A1 | BV    |
| Savage Guns                 | A2 | MGM   |
| Sayonara—RE                 | A2 | WB    |
| Scanty Panties              |    | Misc. |
| Season For Love, The        |    | For.  |
| Seducers, The               |    | Misc. |
| Senilita                    |    | Col.  |
| Seven Capital Sins          | C  | Emb.  |
| Seven Days in May           |    | Par.  |
| Seven Seas To Calais        | A1 | MGM   |
| Shock Corridor              |    | AA    |
| Show Boat—RE                | A2 | Misc. |
| Showdown                    | A2 | U     |
| Siege Of The Saxons         |    | Col.  |
| Sins Of Lola Montes         |    | For.  |
| Slave, The                  | A2 | MGM   |
| Smog                        |    | MGM   |
| Sodom And Gomorrah          | B  | Fox   |
| Soldier in the Rain         |    | AA    |
| Son Of Flubber              | A1 | BV    |
| Sparrows Can't Sing         | A3 | For.  |
| Spencer's Mountain          | A3 | WB    |
| Spider's Web, The           |    | UA    |
| Stagecoach To Dancer's Rock | A2 | U-I   |
| Stakeout                    |    | Misc. |
| Stolen Hours                |    | UA    |
| Stranger Knocks, A          |    | For.  |
| Strangers In The City       | A4 | Emb.  |
| Stripper, The               | B  | Fox   |
| Summer Holiday              |    | A-1   |
| Summer Magic                | A1 | BV    |
| Sunday In New York          |    | MGM   |
| Sundays and Cybele          | A3 | For.  |
| Sword And The Stone         |    | BV    |
| Sword Of The Conqueror      | A2 | UA    |
| Swordsman Of Sienna         | A1 | MGM   |

**T**

|   |    |       |
|---|----|-------|
| Take Her, She's Mine                        |    | Fox   |
| Tamahine                                    |    | MGM   |
| Tammy And The Doctor                        | A1 | U-I   |
| Taras Bulba                                 | A2 | UA    |
| Tarzan's Three Challenges                   |    | MGM   |
| Tarzan Goes To India                        | A1 | MGM   |
| Temptation                                  | C  | For.  |
| Term Of Trial                               | A3 | WB    |
| Terror, The                                 |    | A1    |
| These Are The Damned                        |    | Col.  |
| Three Lives Of Thomasina, The               |    | BV    |
| 300 Spartans, The                           | A1 | Fox   |
| 3 Stooges In Orbit                          | A1 | Col.  |
| Three Stooges Go Around The World In A Daze |    | Col.  |
| Third Of A Man                              | A2 | UA    |
| Thrill Of It All, The                       | A2 | U-I   |
| 13 Frightened Girls                         | A1 | Col.  |
| Thirty Years Of Fun                         | A1 | Fox   |
| Ticklish Affair, A                          |    | MGM   |
| Tiger Walks, A                              |    | BV    |
| Tiko And The Shark                          |    | MGM   |
| Time Out For Love                           | B  | For.  |
| To Kill A Mocking Bird                      | A2 | U-I   |
| Tom Jones                                   |    | UA    |
| Tower Of London, The                        | A3 | UA    |
| Toys In The Attic                           | A3 | UA    |
| Traitors, The                               | A1 | U     |
| Trauma                                      |    | Misc. |
| Travels Of Marco Polo                       |    | AA    |
| Trial, The                                  | A3 | For.  |
| Trial And Error                             | A3 | MGM   |
| Trouble With Harry, The—RE                  | B  | Par.  |
| 25th Hour, The                              |    | Col.  |
| Twice Told Tales                            | A2 | UA    |
| Twilight Of Honor                           |    | MGM   |
| Two Are Guilty                              |    | MGM   |
| Two For The Seesaw                          | A3 | UA    |
| Two Tickets To Paris                        | A2 | Col.  |
| Two Weeks In Another Town                   | B  | MGM   |

**U**

|                        |    |      |
|------------------------|----|------|
| Ugly American, The     | A1 | U-I  |
| Under The Yum Yum Tree |    | Col. |

**V**

|                                |   |      |
|--------------------------------|---|------|
| Vampire And The Ballerina, The | B | UA   |
| Very Important Persons         |   | MGM  |
| Very Private Affair, A         | B | MGM  |
| Vice And Virtue                |   | MGM  |
| Victors, The                   |   | Col. |
| Village Of Daughters           |   | MGM  |
| Violated Passage               |   | For. |
| Viva Las Vegas                 |   | MGM  |
| V.I.P.s, The                   |   | MGM  |

6316 **THRILL OF IT ALL, THE**—C—108m.—(EC)—Doris Day, James Garner—5057 (6-12-63)—Highly amusing comedy  
 6306 **TO KILL A MOCKINGBIRD**—D—129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama  
 6317 **TRAITORS, THE**—MD—71m.—Patrick Allen, James Maxwell—5057 (6-12-63)—Suspense meller for supporting slot—English  
 6308 **UGLY AMERICAN, THE**—D—120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

**COMING**

**BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden  
**CAPTAIN NEWMAN, M.D.**—(EC)—Gregory Peck, Tony Curtis  
**CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr  
**CHARADE**—(PV; C)—Gary Grant, Audrey Hepburn  
**DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi  
**KING OF THE MOUNTAIN**—(C)—Marlon Brando, David Niven, Shirley Jones  
**KISS OF THE VAMPIRE**—(EC)—Clifford Evans, Jennifer Daniels  
**MAN'S FAVORITE SPORT?**—(C)—Paula Prentiss, Rock Hudson  
**WILD AND WONDERFUL**—(C)—Tony Curtis, Christine Kaufmann

**WARNER BROS.**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**BLACK GOLD**—MD—98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn  
 251 **CHAPMAN REPORT, THE**—D—125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns  
 259 **CRITICS CHOICE**—C—100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost  
 256 **DAYS OF WINE AND ROSES**—D—117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol  
 253 **GAY PURR-EE**—CAR.—86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
 257 **GIANT**—D—201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
 254 **GYPSY**—MU—149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical  
 169 **GUNS OF DARKNESS**—D—103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
 264 **ISLAND OF LOVE**—C—101m.—(PV; TC)—Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy  
 266 **PT 109**—D—140m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences  
 915 **SAYONARA**—D—147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue  
 265 **SPENCER'S MOUNTAIN**—D—119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade  
 255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
 252 **WHAT EVER HAPPENED TO BABY JANE?**—D—132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

**COMING FEATURES IN ORDER OF RELEASE**

Aug. **WALL OF NOISE**—Suzanne Pleshette, Ty Hardin, Dorothy Provine

**COMING**

**ACT ONE**—George Hamilton, Jason Robards, Jr.  
**AMERICA AMERICA**—Stathis Giallelis  
**CASTILIAN, THE**—(C)—Cesar Romero, Frankie Avalon  
**DEAD RINGER**—Bette Davis, Karl Malden  
**FOUR FOR TEXAS**—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Ekberg  
**GREAT RACE, THE**—(WS; C)—Burt Lancaster, Jack Lemmon  
**INCREDIBLE MR. LIMPET, THE**—(TC)—Don Knotts, Carole Cook  
**MARY, MARY**—(TC)—Debbie Reynolds, Barry Nelson  
**MISSOURIAN, THE**—Robert Mitchum, Ty Hardin  
**MISTER PULVER and the CAPTAIN**—Robert Walker, Burl Ives  
**MY FAIR LADY**—(Super Panavision 70; TC)—Rex Harrison, Audrey Hepburn  
**PALM SPRINGS WEEK-END**—(TC)—Troy Donahue, Connie Stevens, Ty Hardin  
**RAMPAGE**—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
**ROBIN AND THE SEVEN HOODS**—(PV; TC)—Frank Sinatra, Dean Martin, Sammy Davis, Jr.  
**YOUNGBLOOD HAWKE**—(TC)—James Franciscus, Suzanne Pleshette

**MISCELLANEOUS**

**BALCONY, THE**—D—84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental  
**BLACK FOX**—DOC—89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films  
**BUNNY YEAGER'S NUDE CAMERA**—NOV.—60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate  
**CARNIVAL OF SOULS**—D—80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.  
**DANGEROUS CHARTER**—MD—75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.  
**DAVID AND LISA**—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental  
**DEVIL'S HAND, THE**—MD—71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.  
**DEVIL'S MESSENGER, THE**—MD—72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.  
**EAST OF KILIMANJARO**—MD—75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade  
**EUROPE IN THE RAW**—NOV.—70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and scenery for exploitation spots—Eve Productions  
**EUROPEAN NIGHTS**—NOV.—82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn  
**FALLGUY, THE**—MD—70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.  
**GREAT CARUSO, THE**—DMU—109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.  
**GREAT CHASE, THE**—COMP.—77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental  
**IMMORAL WEST, THE**—NOV.—63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica  
**MERMAIDS OF TIBURON, THE**—MD—75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup  
**MR. PETER'S PETS**—NOV.—75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.  
**NO EXIT**—D—85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.  
**PAGAN ISLAND**—D—60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
**PUBLIC AFFAIR, A**—D—75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade  
**SCANTY PANTIES**—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin  
**SEDUCERS, THE**—D—88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner  
**TRAUMA**—MD—92m.—John Conte, Lynn Bari—5058 (6-12-63)—Satisfactory chills for horror fans—Parade  
**WHEN THE GIRLS TAKE OVER**—C—80m.—(TC)—Robert Lowery, Ingeborg Kjeldsen—5058 (6-12-63)—Strictly for the lower half—Parade

SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.  
 STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.  
 WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

ARMY GAME, THE—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema  
 AS NATURE INTENDED—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.  
 BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho  
 CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema  
 CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor  
 CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor  
 CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.  
 CONFESS DR. CORDA—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President  
 CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus  
 CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari  
 ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert  
 ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema  
 FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra  
 FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe  
 FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riage between races—English—Atlantic  
 FRUIT IS RIPE, THE—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus  
 GIRL HUNTERS, THE—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama  
 HEAD, THE—MD-95m.—Horst Frank, Karen Kerne—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux  
 HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films  
 HERCULES AND THE CAPTIVE WOMEN—FAN-91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.  
 HORROR HOTEL—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux  
 HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.  
 IMPERSONATOR, THE—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental  
 IL GRIDO—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor  
 JOSEPH AND HIS BRETHREN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama  
 LE AMICHE (THE GIRL FRIENDS)—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere  
 LAFAYETTE—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco  
 LAZARILLO—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union  
 LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures  
 LOVE AND LARCENY—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles—Major  
 LOVERS OF TERUEL, THE—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental  
 L-SHAPED ROOM, THE—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal  
 MAGNIFICENT SINNER—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmed abroad; English dialogue—Film-Mart  
 MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times  
 MOUSE ON THE MOON, THE—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert  
 PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor  
 PILLAR OF FIRE, THE—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler  
 PLAYBOY OF THE WESTERN WORLD, THE—D-100m.—(C)—Siobhan McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus  
 PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon  
 QUARE FELLOW, THE—D-85m.—Patrick McCoochan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing Import—Irish—Astor  
 RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting Import—Italian; dubbed in English—Ultra  
 RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental  
 ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated  
 SANJURO—MD-96m.—Toshiro Mifune—Good import—5059 (6-12-63)—Japanese made; English titles—Toho  
 SEASON FOR LOVE, THE—D-103m.—Daniel Gelin, Francoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim  
 SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martina Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent  
 SPARROWS CAN'T SING—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus  
 STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux  
 SUNDAYS AND CYBELE—D-110m.—Hardy Kruger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import—French; English titles—Davis-Royal  
 TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.  
 TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor  
 WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

## W

Walk On The Wild Side \_\_\_\_\_ A4 Col.  
 •Wall Of Noise \_\_\_\_\_ WB  
 War And Peace—RE \_\_\_\_\_ A1 Par.  
 War Lover, The \_\_\_\_\_ B Col.  
 Warriors Five \_\_\_\_\_ A3 A-I  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 We'll Bury You \_\_\_\_\_ A1 Col.  
 Werewolf in a Girl's Dormitory... (No Place Like Homicide) What A Carve Up \_\_\_\_\_ A2 MGM  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 Emb.  
 •Wheeler Dealers, The \_\_\_\_\_ WB  
 When The Girls Take Over \_\_\_\_\_ MGM  
 Where The Truth Lies \_\_\_\_\_ A3 Misc.  
 •Wherever Loves Takes Me \_\_\_\_\_ Par.  
 White Slave Ship \_\_\_\_\_ B UA  
 •Who's Been Sleeping In My Bed \_\_\_\_\_ A-I  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 Wild Westerners, The \_\_\_\_\_ A1 Col.  
 •Winston Affair, The \_\_\_\_\_ Fox  
 •Wives And Lovers \_\_\_\_\_ Par.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

## X

•X—The Man With The X-Ray Eyes \_\_\_\_\_ A-I

## Y

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood Hawke \_\_\_\_\_ WB  
 •Young Man's Fancy, A \_\_\_\_\_ UA  
 •Young Racers, The \_\_\_\_\_ A2 A-I

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**FEATURE FILMS**  
**PRODUCTION NUMBERS and**  
**NATIONAL RELEASE DATES**  
**1961-'62 and 1962-'63**  
**SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

**Allied Artists**

|      |                       |       |
|------|-----------------------|-------|
| 6210 | Payroll               | July  |
| 6211 | The Frightened City   | July  |
| 6212 | Rider On A Dead Horse | June  |
|      | The Gunfighters       | July  |
| 6302 | Play It Cool          | April |
| 6303 | Black Zoo             | May   |
|      | The Long Corridor     | June  |
| 6304 | 55 Days At Peking     | July  |
|      | The Gun Hawk          | July  |

**American-International**

|     |  |       |
|-----|--|-------|
| 708 | Panic In Year Zero                         | July  |
| 709 | Marco Polo                                 | Sept. |
| 710 | Tales Of Terror                            | Aug.  |
| 711 | Phantom Planet                             | May   |
| 712 | Assignment Outer Space                     | May   |
| 713 | White Slave Ship                           | Sept. |
| 714 | Samson And The Seven Miracles Of The World | Dec.  |
| 715 | Reptilicus                                 | Nov.  |
| 716 | Battle Beyond The Sun (Filmgroup)          | Feb.  |
|     | The Pit                                    | Feb.  |
| 717 | The Raven                                  | Jan.  |
| 718 | Night Tide (Filmgroup)                     | Feb.  |
| 801 | Dementia #13 (Filmgroup)                   | May   |
| 802 | The Mind Benders                           | April |
| 803 | Operation Bikini                           | March |
| 804 | The Terror                                 | June  |
| 805 | The Young Racers                           | May   |
| 806 | California                                 | March |
| 807 | Free, White And 21                         | March |
| 808 | Erik, The Conqueror                        | April |
|     | Schizo                                     | April |
|     | Nightmare                                  | May   |
| 809 | X—The Man With The X-Ray Eyes              | _____ |
| 810 | Beach Party                                | _____ |
| 812 | Haunted Palace                             | _____ |

**Buena Vista**

|  |                                |       |
|--|--------------------------------|-------|
|  | Big Red                        | July  |
|  | Lady And The Tramp—RE          | Oct.  |
|  | Almost Angels                  | Oct.  |
|  | In Search Of The Castaways     | Dec.  |
|  | Son Of Flubber                 | Feb.  |
|  | Miracle Of The White Stallions | March |
|  | Savage Sam                     | July  |
|  | Summer Magic                   | Aug.  |

**Columbia**

|     |                               |       |
|-----|-------------------------------|-------|
| 703 | The Interns                   | Aug.  |
| 704 | 3 Stooges In Orbit            | Aug.  |
| 705 | Damn The Defiant              | Sept. |
| 706 | Best Of Enemies               | Sept. |
| 707 | Ring-A-Ding Rhythm            | Sept. |
| 708 | Requiem For A Heavyweight     | Oct.  |
| 709 | Two Tickets To Paris          | Oct.  |
| 710 | The Pirates Of Blood River    | Nov.  |
| 711 | We'll Bury You                | Aug.  |
| 712 | The War Lover                 | Nov.  |
| 713 | Barrabas                      | Dec.  |
|     | Lawrence Of Arabia            | Jan.  |
|     | Diamond Head                  | Feb.  |
|     | The Maniac                    | Feb.  |
|     | The Man From The Diners' Club | April |
|     | Bye, Bye Birdie               | April |
|     | Fury Of The Pagans            | May   |
|     | Jason And The Argonauts       | June  |
|     | 13 Frightened Girls           | July  |
|     | Gidget Goes To Rome           | Aug.  |
|     | Dr. Strangelove               | Sept. |
|     | In The French Style           | Sept. |
|     | The Running Man               | Oct.  |
|     | The Old Dark House            | Oct.  |

**Embassy**

|  |                       |      |
|--|-----------------------|------|
|  | Divorce—Italian Style | Dec. |
|  | Seven Capital Sins    | Jan. |
|  | Madame                | Feb. |
|  | Crime Does Not Pay    | Jan. |

|                               |       |
|-------------------------------|-------|
| Love At Twenty                | March |
| Long Day's Journey Into Night | Feb.  |
| Strangers In The City         | Feb.  |
| Face In The Rain              | March |
| The Bear                      | March |
| Passionate Thief              | April |
| Aphrodite, Goddess Of Love    | April |
| The Light Fantastic           | April |
| Landru                        | May   |
| Young Girls Of Good Family    | June  |
| The Three Penny Opera         | July  |

**MGM**

|     |  |       |
|-----|--|-------|
| 218 | Boys' Night Out                            | July  |
| 249 | Don Quixote                                | _____ |
| 60  | Ben Hur                                    | _____ |
| 220 | Two Weeks In Another Town                  | Aug.  |
| 222 | Tarzan Goes To India                       | July  |
| 223 | The Tartars                                | June  |
| 301 | I Thank A Fool                             | Sept. |
| 303 | A Very Private Affair                      | Sept. |
| 304 | Swordsmen Of Siena                         | Dec.  |
| 305 | Password Is Courage                        | Jan.  |
| 306 | Savage Guns                                | _____ |
| 308 | Period Of Adjustment                       | Nov.  |
| 310 | Billy Rose's Jumbo                         | Dec.  |
| 311 | Escape From East Berlin                    | Nov.  |
| 312 | Kill Or Cure                               | Nov.  |
| 313 | Counterfeiters Of Paris                    | Dec.  |
| 314 | Trial And Error                            | Nov.  |
| 316 | Cairo                                      | Jan.  |
| 317 | The Hook                                   | Feb.  |
| 318 | Dime With A Halo                           | May   |
| 319 | Four Days Of Naples                        | March |
| 320 | Seven Seas To Calais                       | March |
| 321 | Follow The Boys                            | March |
| 322 | Come Fly With Me                           | April |
| 323 | It Happened At The World's Fair            | April |
| 324 | Riffi In Tokyo                             | April |
| 325 | In The Cool Of The Day                     | May   |
| 326 | Captain Sindbad                            | July  |
| 327 | Drums Of Africa                            | May   |
| 328 | Slave, The                                 | May   |
| 340 | Monkey In Winter                           | _____ |
| 365 | Mutiny On The Bounty                       | _____ |
| 330 | Flipper                                    | May   |
| 331 | Cattle King                                | June  |
|     | Son Of Spartacus                           | May   |
|     | The Golden Arrow                           | June  |
|     | The Legionaire                             | June  |
|     | The Main Attraction                        | June  |
| 333 | Tarzan's Three Challenges                  | July  |
| 334 | A Ticklish Affair                          | July  |
|     | Two Are Guilty                             | July  |
| 335 | Natives Are Restless Tonight, The          | Aug.  |
| 336 | Young And The Brave                        | Aug.  |
| 338 | Day And The Hour                           | July  |
|     | Gladiators Seven                           | Aug.  |
| 356 | Wonderful World Of The Brothers Grimm, The | _____ |
|     | Tiko And The Shark                         | Aug.  |

**MGM Reissues**

**"THE WORLD HERITAGE" PICTURES**

**Group One**

|  |       |
|--|-------|
| "David Copperfield"—W. C. Fields       | 132m. |
| "Pride and Prejudice"—Laurence Olivier | 116m. |
| "Captains Courageous"—Spencer Tracy    | 116m. |
| "Little Women"—Elizabeth Taylor        | 122m. |

**Group Two**

|                                      |       |
|--------------------------------------|-------|
| "A Tale of Two Cities"—Ronald Colman | 128m. |
| "Kim"—Errol Flynn                    | 113m. |
| "Julius Caesar"—Marlon Brando        | 121m. |
| "The Good Earth"—Paul Muni           | 128m. |

**GOLDEN OPERETTA SERIES**

**GROUP ONE**

|   |
|---|
| Rudolph Friml's "Rose Marie"                    |
| Franz Lehar's "The Merry Widow"                 |
| Johann Strauss' "The Great Waltz"               |
| Victor Herbert's "Sweethearts"                  |
| Sigmund Romberg's "The Girl of the Golden West" |

**GROUP TWO**

|  |
|--|
| Victor Herbert's "Naughty Marietta"    |
| Sigmund Romberg's "The Student Prince" |
| Sigmund Romberg's "Maytime"            |
| Lerner and Loew's "Brigadoon"          |
| Rudolph Friml's "The Firefly"          |
| Noel Coward's "Bittersweet"            |

**Paramount**

|       |                               |       |
|-------|-------------------------------|-------|
| 6117  | Hatari                        | Aug.  |
| R6201 | Rear Window—RE                | Sept. |
| 6202  | Pigeon That Took Rome, The    | Sept. |
| R6203 | War And Peace—RE              | Oct.  |
| R6204 | Roman Holiday—RE              | Oct.  |
| 6205  | Girls, Girls, Girls           | Nov.  |
| 6206  | It's Only Money               | Dec.  |
| 6207  | Who's Got The Action          | Jan.  |
| R6208 | Fancy Pants—RE                | Nov.  |
| 6209  | Wonderful To Be Young         | Nov.  |
| 6210  | A Girl Named Tamiko           | Feb.  |
| 6211  | Where The Truth Lies          | Jan.  |
| 6212  | Papas Delicate Condition      | Mar.  |
| 6213  | My Six Loves                  | April |
| 6214R | The Man Who Knew Too Much—Re. | May   |
| 6215R | The Trouble With Harry        | May   |
| 6216  | Hud                           | May   |

|       |                                   |       |
|-------|-----------------------------------|-------|
| 6217  | Duel Of The Titans                | June  |
| R6218 | Gunfight At The O.K. Corral—Re.   | _____ |
| 6219  | The Nutty Professor               | June  |
| 6221  | Come Blow Your Horn               | July  |
| 6220  | Donovan's Reef                    | July  |
| R6223 | Last Train From Gun Hill, The—Re. | _____ |

**20th-Fox**

|     |                                       |       |
|-----|---------------------------------------|-------|
| 213 | Hemingway's Adventures Of A Young Man | Aug.  |
| 217 | Fire Brand                            | Aug.  |
| 219 | The 300 Spartans                      | Sept. |
|     | Five Weeks In A Balloon               | Aug.  |
| 220 | Gigot                                 | Nov.  |
| 221 | The Longest Day                       | Oct.  |
| 223 | Loves Of Salammbô                     | Oct.  |
| 301 | Sodom And Gomorrah                    | Jan.  |
| 303 | The Young Guns Of Texas               | Jan.  |
|     | The Day Mars Invaded Earth            | Jan.  |
|     | House Of The Damned                   | March |
|     | Marilyn                               | March |
|     | Nine Hours To Rama                    | April |
| 305 | The Lion                              | Feb.  |
|     | Thirty Years Of Fun                   | Feb.  |
| 306 | The Robe—Re.                          | Feb.  |
|     | The Yellow Canary                     | May   |
|     | Police Nurse                          | May   |
|     | The Stripper                          | June  |
|     | The Leopard                           | July  |
|     | Condemned Of Atona                    | July  |

**United Artists**

|      |                           |       |
|------|---------------------------|-------|
| 6217 | War Hunt                  | _____ |
| 6230 | Birdman Of Alcatraz       | Aug.  |
| 6234 | Tower Of London           | Nov.  |
| 6229 | Hero's Island             | Sept. |
|      | Kid Galahad               | Sept. |
|      | Phaedra                   | Oct.  |
| 6235 | The Manchurian Candidate  | Oct.  |
| 6303 | Taras Bulba               | Jan.  |
|      | Amazons Of Rome           | Nov.  |
|      | A Child Is Waiting        | Jan.  |
| 6237 | Court Martial             | Dec.  |
| 6301 | Two For The See Saw       | Feb.  |
| 6231 | Love Is A Ball            | March |
| 6233 | Pressure Point            | Sept. |
| 6232 | Sword Of The Conqueror    | Sept. |
|      | Tiko And The Shark        | Aug.  |
| 6236 | Vampire And The Ballerina | _____ |
| 6306 | Five Miles To Midnight    | Feb.  |
|      | Love Is A Ball            | March |
|      | Five Miles To Midnight    | March |
| 6311 | I Could Go On Singing     | April |
| 6308 | The Caretakers            | April |
|      | Diary Of A Madman         | April |
| 6307 | Dr. No                    | May   |
| 6313 | Isma La Douce             | July  |
| 6314 | Call Me Bwana             | June  |
|      | The Great Escape          | July  |
| 6316 | Toys In The Attic         | Aug.  |
|      | The Stolen Hours          | Aug.  |
|      | Flight From Ashiya        | Aug.  |

**Universal**

|      |                              |       |
|------|------------------------------|-------|
| 6216 | That Touch Of Mink           | July  |
| 6217 | Information Received         | July  |
| 6218 | The Spiral Road              | Aug.  |
| 6219 | The Phantom Of The Opera     | Sept. |
| 6220 | No Man Is An Island          | Oct.  |
| 6221 | If A Man Answers             | Nov.  |
| 6222 | Stage Coach To Dancer's Rock | Nov.  |
| 6301 | Freud                        | Jan.  |
| 6304 | Forty Pounds Of Trouble      | Feb.  |
| 6305 | Mystery Submarine            | Feb.  |
| 6306 | To Kill A Mockingbird        | March |
| 6307 | The Birds                    | April |
| 6308 | The Ugly American            | April |
| 6309 | Paranoiac                    | May   |
| 6310 | Showdown                     | May   |
| 6311 | Tammy And The Doctor         | June  |
| 6312 | Lancelot And Guinevere       | June  |
| 6313 | A Gathering Of Eagles        | July  |
| 6314 | King Kong vs. Godzilla       | July  |
| 6315 | The List Of Adrian Messenger | May   |
| 6316 | The Thrill Of It All         | Aug.  |
| 6317 | The Traitors                 | Aug.  |
| 6318 | Kiss Of The Vampire          | Sept. |
| 6319 | For Love Or Money            | Oct.  |
| 6320 | Dark Purpose                 | Dec.  |

**Warners**

|     |                                    |       |
|-----|------------------------------------|-------|
| 167 | Story Of The Count Of Monte Cristo | Sept. |
| 168 | The Music Man                      | Aug.  |
| 169 | Guns Of Darkness                   | Aug.  |
| 915 | Sayonara—RE                        | Sept. |
| 251 | The Chapman Report                 | Oct.  |
| 252 | What Ever Happened To Baby Jane    | Nov.  |
| 253 | Cay Purr-ee                        | Nov.  |
| 254 | Gypsy                              | Dec.  |
| 255 | Term Of Trial                      | Feb.  |
| 256 | Days Of Wine And Roses             | Feb.  |
| 257 | Giant—Re.                          | March |
| 259 | Critic's Choice                    | April |
| 260 | Auntie Mame—Re.                    | May   |
| 261 | A Summer Place—Re.                 | May   |
| 262 | The Castlian                       | May   |
| 263 | Black Gold                         | June  |
| 264 | Island Of Love                     | June  |
| 265 | Spencer's Mountain                 | July  |
| 266 | PT 109                             | July  |



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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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DRIVE-IN THEATRE SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

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FOR SALE—Outdoor theatre, extreme mid-western Ohio, 300 cars, equipment—excellent condition. BOX 254, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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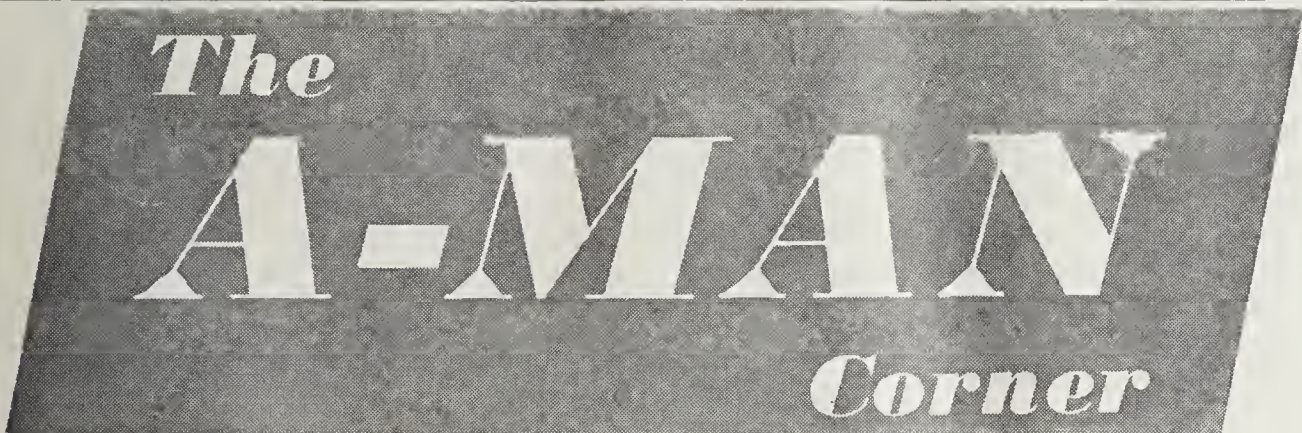
WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

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*Please notify:*

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MOTION PICTURE EXHIBITOR  
317 N. Broad St., Phila. 7, Pa.**



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

ASSISTANT MANAGER, able, young, first run experience. Desires position with future anywhere in U.S. BOX A73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

INDOOR THEATRE MANAGER available, for downtown house, 26 years experience, married, excellent references. Presently employed, theatre sold. Prefer Ohio or Indiana. BOX B73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

SEASONED, EXPLOITATION MINDED theatre man available October to operate your theatre. Florida resident. Buy or lease indoor-outdoor Florida operation. Ample finances. Write in confidence BOX C73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NOW! OPPORTUNITY for aggressive, conscientious, experienced manager. Indoor and outdoor operation ARM-STRONG CIRCUIT, INC., P. O. Box 337, Bowling Green, Ohio. (724)

PROJECTIONIST—20 years experience, know theatre field from A to Z. Also film technician on all mm film, TV and sound expert, with very strong ideas. Married, live in N.Y.C. BOX C619, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MATURE MANAGER—of the highest integrity available for New York City. 20 years at theatre just sold. Best references. BOX D619, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST—46, single, 20 years experience, no liquor head. Indoor, outdoor, 13 years same job, go anywhere, general maintenance boiler and air conditioner. BOX A619, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

TOP THEATRE MAN—Knowledge of every phase and facet, from deluxe to local operations. Highest references, now employed. Prefer N.Y.C. Available in 3 weeks. BOX B619, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER OR ASSISTANT position requested. No military obligation, excellent references. Age 21 and family man. Sober and dependable. Desire location in Texas. Experience in all phases of theatre work. Presently employed. BOX D73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Thoroughly experienced manager; large theatre in Brooklyn, N. Y.; seasoned in advertising and promotion; substantial salary and bonus; exceptional opportunity for right man. Confidential. BOX A626, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER wishes to locate on West Coast, has 30 years experience in conventional and drive-in theatres. Top man in advertising, promotions, concessions, and above all, knows management. BOX B626, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED! MANAGER'S POSITION with a reputable circuit, New York vicinity. Have 20 years experience. Tops in promotions, publicity and advertising; also theatre maintenance. Excellent references! BOX C626, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGERS, join fast growing organization. Paid hospitalization, profit sharing, commissions. Drifters, stay away. Write ASSOCIATED INDEPENDENT THEATRES, 2075 A Newbridge Road, Bellmore, N. Y. Phone: 516 SU 5-7607 (626)

PROJECTIONIST, 15 years experience in all phases, conventional and drive-in operation, desires permanent employment. Single, reliable, sober and dependable. Good references. RICHARD F. NELSON, 2401 Winchester Ave., Ashland, Kentucky. (626)

WANTED: Experienced Manager for first-run Drive-In Theatre in Connecticut. Excellent opportunity and salary for the right man. Write to: W. F. Dougherty, Lockwood & Gordon Theatres, 1890 Dixwell Avenue, Hamden, Connecticut. (619)

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**Yes, start sending  
MOTION PICTURE  
EXHIBITOR**

*plus*

**Showmen's Trade Review**

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Name \_\_\_\_\_

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- Enclosed       Or bill me
- \$2.00 for one year
- \$3.50 for two years
- \$5.00 for three years
- (Outside Western Hemisphere)
- \$5.00 one year
- \$8.00 two years
- \$11.00 three years

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# RAVE REVIEWS! RECORD GROSSES

“‘8½’—BRILLIANT FILM! BRILLIANT PERFORMANCES! Fellini’s ‘8½’ ranks among the most brilliant cinema works of our time! It is a masterpiecework of one of the great film-makers!”

—Judith Crist, N.Y. Herald Tribune

★★★★ HIGHEST RATING! “A BRILLIANT MOVIE! ‘8½’ is as brilliant and as bizarre as ‘La Dolce Vita,’ no less amatory, more imaginative in concept and more often hilariously funny.”

—Wanda Hale, N.Y. Daily News

“‘8½’ IS ENTERTAINMENT THAT WILL REALLY MAKE YOU SIT UP STRAIGHT AND THINK! Fellini has managed to compress so much drollery and wit, so much satire on social aberrations, so much satiric comment on sex and even a bit of travesty of Freud... ‘8½’ harbors some elegant treasures... Fellini’s tremendous pictorial poetry, his intimations of pathos and longing, his skill with the silly and grotesque. ‘8½’ has much that is wonderful.”

—Bosley Crowther, N.Y. Times

“FELLINI’S MASTERPIECE! A work of art of the first magnitude. No film has ever soared higher.

—Newsweek Magazine

“THIS IS A PICTURE THAT MUST BE SEEN! A most excitingly original film of extraordinary artistry, poetic power, striking imagination and profound cinematic significance!”

—Jesse Zenser, Cue Magazine

“‘8½’ IS SUPERB! Marcello Mastroianni is magnificent. Claudia Cardinale, Sandra Milo, Rosella Falk, and many others will often put your eyebrows on stilts!”

—Justin Gilbert, N.Y. Daily Mirror

“‘8½’ IS UP TO FELLINI’S BEST STANDARD! It is more imaginative than ‘La Dolce Vita.’ It is a fascinating view of the creative movie maker.”

—Archer Winsten, N.Y. Post

“‘8½’ IS MARVELOUS! Fellini’s innumerable intricate tricks are enchanting. He has secured remarkable performances from Marcello Mastroianni, Anouk Aimee and Sandra Milo.”

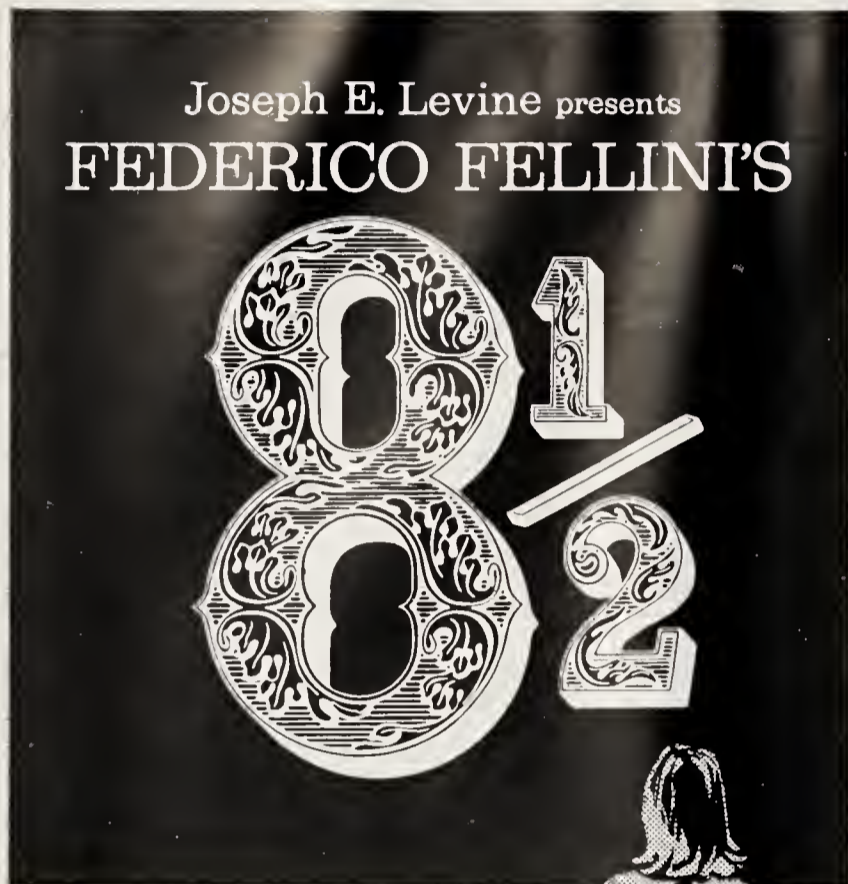
—Brendan Gill, New York Times

“A FILM OF THE HIGHEST DISTINCTION!”

—Hollis Alpert, Saturday Review

“‘8½’ ONE OF THE GREAT PICTURES OF ALL TIME! The cinema has taken a giant step forward.”

—Dorothy Kilgallen



with MARCELLO MASTROIANNI · CLAUDIA CARDINALE · ANOUK AIMEE

SANDRA MILO · ROSSELLA FALK · BARBARA STEELE

Screenplay by FEDERICO FELLINI · TULLIO PINELLI · ENNIO FLAIANO

BRUNELLO RONDI · Story by ENNIO FLAIANO · FEDERICO FELLINI

Produced by ANGELO RIZZOLI An Embassy Pictures Release

THE HIGHEST OPENING DAY GROSS IN THE 32 YEAR HISTORY OF THE NEW EMBASSY THEATRE  
TREMENDOUS CROWDS TURNED AWAY AT THE GRAND OPENING OF THE FESTIVAL THEATRE

Opening Soon at: Fine Arts, Los Angeles; Loop, Chicago; Metro, San Francisco; Apex, Washington

For Sensational Summer Business, Contact Your Embassy Branch Now

MOTION PICTURE

# EXHIBITOR

JULY 10, 1963

Volume 70

Number 2

IN THREE SECTIONS • THIS IS SECTION ONE

*Don't Worry-Keep Bidding  
You may win next time!*



A  
WELL  
KNOWN  
DISTRIB.

**BIDDING FOR FILM**

*(P.S.—Sappy asked for it!)*

## Loew's Launches Summer Campaign

(See page 6)

## New York Scene Visits Hospital

(See page 14)

This cartoon provides visual accompaniment to the lead editorial in this issue, "THOUGHTS ON THE BIDDING RACKET," which can be found on page 4. Even the saddest situation has its humorous aspects.

**AN "OSCAR" FOR CLARK RAMSAY . . . see editorial—page 4**

WORLD PREMIERE

**Gidget goes to Rome**

PITTSBURGH

TERRITORIAL BREAK JULY 31

**...TO BE LAUNCHED IN THE  
MAMMOTH COLUMBIA WAY  
WITH P.A.'s, NATIONAL ADVERTISING  
CLOCK RADIO AND TV CAMPAIGNS-AND**

WATCH COLUMBIA'S **Gidget goes to Rome** GO OUT OF T

ATLANTA, Territory!

BOSTON, Territory!

CLEVELAND, Territory!

FLORIDA, Territory!

CINCINNATI, Twin D/I and Territory!

WASHINGTON, Territory!

BALTIMORE, Territory!

SAN FRANCISCO, Warfield and Ter

NEW ORLEANS, Saenger and Ter

DALLAS, Palace!

**Gidget** conquers Romantic Rome...  
 from the fabulous fountain of  
 Trevi to the dazzling  
 Via Veneto!



COLUMBIA PICTURES PRESENTS  
 A JERRY BRESLER PRODUCTION

# Gidget goes to Rome

ACTUALLY FILMED IN THE ROMANTIC CITY OF 1001 SIGHTS AND SPECTACLES!

STARRING  
**JAMES DARREN** ★ **JESSIE ROYCE LANDIS** ★ **CESARE DANOVA** ★ **DANIELLE de METZ** ★ INTRODUCING **GINDY CAROL** AS GIDGET ★ CO-STARRING **JOBY BAKER** ★ **DON PORTER** ★ **JEFF DONNELL**  
 Play by Ruth Brooks Flippen, Katherine and Dale Eunson Story by Ruth Brooks Flippen Based on characters created by FREDERICK KOHNER Produced by JERRY BRESLER Directed by PAUL WENDKOS

PICTURE OF  
 THE MONTH  
 AUGUST ISSUE  
 SEVENTEEN  
 MAGAZINE

**MERCHANDISING TIE-INS, 'ROUND-THE-  
 ANS OF SPECTACULAR PROMOTIONS!**

**LD IN AUGUST WITH HUGE TERRITORIAL BREAKS!.....in:**

**HOUSTON**, Metropolitan!

**SAN ANTONIO**, Aztec!

...plus all-Texas Territory!

**DES MOINES**, Paramount  
 and Territory!

**BUFFALO**, Century!

**MEMPHIS**, Warner and Territory!

**KANSAS CITY**, Uptown and Territory!

**INDIANAPOLIS**, Circle and Territory!

**CHARLOTTE**, Territory!

**LOS ANGELES**, Territory!

## The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 32nd Street and Elm Avenue, Baltimore, Md. 21211. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecotti, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WALnut 2-1860.



Volume 70 • No. 2

JULY 10, 1963

### THOUGHTS ON THE BIDDING "RACKET"

WEBSTER defines "racket" as "exacting tribute from legitimate business." The definition would seem to fit certain practices currently prevalent in the motion picture industry.

We have always been slightly bemused to learn that distributors have settled so-called anti-trust suits filed by theatres when the facts seemed to clearly indicate that the suit was ridiculous and should be fought.

However, rather than spend time in court, distributors are now making "package deals" with attorneys handling several of these suits, merely to get the monkey of litigation off their backs and be permitted to continue to operate their businesses legitimately.

To our knowledge, only one company has the fortitude to tell the courtbound theatreman to go to Hades and sue. It is not surprising to learn that when their bluff is called, most of the suit-filers back down.

Certainly, some suits are justified. Some theatres deserve a moveup or relief from discrimination. Many of the suits, however, appear to be little more than an effort to collect a quick legal fee. Perhaps the attention of the Bar Association should be directed to these courtroom nuisances.

Let's face it, some of these theatres don't gross enough to pay proper film rentals. Their inclusion in bidding situations only clutters an already untidy sales policy and works an additional hardship on theatres legitimately involved in early-run operation.

The "gall" of certain exhibitors who demand bidding under threat of legal action is enormous. In many cases, they don't operate matinees except on weekends; they gross from \$1,000 to \$1,500 per week; they are located on the outskirts of business areas and can't possibly compete with established theatres in the best locations, which gross more each week than these "hungry" exhibitors could gross in a month.

We know of cases where requests for bidding are on distributors' desks before a single spadeful of earth has been turned to construct the theatre in question. It makes no sense at all.

In the face of these facts, isn't it surprising that most distributors say, "Okay-bid"? There was a time before the 1940 consent decree when big theatre operating companies and distributors were charged with pushing the "little guy" around. Now who is doing the pushing?

The highest courts have ruled that many things are to be taken into consideration when deciding questions of run and clearance. Such things as the location of the theatre, character of the neighborhood, size, matinee schedule, etc., are all supposed to be important. However, any advantage to the industry through these decisions has been forfeited through greed and bad business judgment. These advantages can't be rediscovered unless the industry finds the will and the courage to stand up for what is right and oppose what is wrong.

Until that time, this isn't a business—it's a "racket."

### AN "OSCAR" FOR CLARK RAMSAY

CLARK RAMSAY, advertising manager of MGM, recently answered an attack on film advertising made in The Journal of the Screen Producers Guild by Felix R. McKnight, president of the American Society of Newspaper Editors.

Mr. Ramsay makes several points that deserve wider attention, and so we are reprinting excerpts from his article here:

*"Unqualified criticism of our selling patterns, forms and techniques from those in other fields can be attributed to ignorance of the facts. Similar broad statements from those within our business, unfortunately, can only be labeled as irresponsible, however meritorious the intent. . .*

*Advertising's sole purpose is to sell.*

*"We too often gloss over the fact that no advertising, ours or others, ever successfully sold or sustained the sale of a bad product, or a good one that the public simply did not want. . .*

*"We don't actually sell entertainment—or movies. We use the image of entertainment to sell the privilege of sitting in a theatre seat, a remarkably perishable product. If it's empty at even one performance, that earning opportunity is gone forever. . .*

*"Our advertising is not subtle. We are not a subtle business. It tries hard for enthusiasm—the only climate conducive to selling anything. "It's a pretty good picture" is simply not strong enough.*

*"It is emotional, it is exciting, it is bold, sometimes amusing,*

*and always, but always urgent. Remember, we can't put two customers tonight in this afternoon's empty seat.*

*"It is more than coincidental that the most memorable of our advertising campaigns have been on the most memorable of our motion pictures. Entertainment greatness was already there. The advertising captured—conveyed it.*

*"Paradoxically, some of our industry's greatest selling campaigns, yet least remembered, have been those that successfully merchandised the values of films that were not so memorable with our critics as they eventually became with our bankers. The advertising didn't win any awards either. It did succeed in leading customers by the millions to satisfying entertainment. . .*

*"Difference or distinction in our selling is much discussed and much sought after, and rightfully so. But 'different' and 'distinctive' ads that sacrifice selling value at the expense of such requirements invariably succeed in selling only themselves. A lot of people may talk about the campaign—very few see the picture. . .*

*"The predicted blockbusters that are just 'busters,' the programmers that become prize-winners, are diligent reminders that only the public decides. We must use, on every picture, intelligently and enthusiastically, every selling tool it provides to influence that decision."*

Provocative words from a man in the know.

# NEWS CAPSULES

## \* FILM FAMILY ALBUM

### Arrivals

A daughter was born to Michael Daves and his wife at Cedars of Lebanon Hospital, Burbank, Cal. The baby weighed eight and one-half pounds and was named Jennifer Ann. Daves, son of producer-director Delmer Daves, and Mrs. Daves are also parents of an 18-month-old daughter.

### Gold Bands

Linda Kaufman, daughter of Jack Kaufman, Cleveland branch manager for Universal, was married to Daniel R. Hershberg at Temple Israel, Albany, N.Y.

Bertye Jill Myers, daughter of Mr. and Mrs. Robert E. Myers, was married to Bernard Gluckstein. The bride's father is Canadian division sales manager for Warner Bros.

### Obituaries

Benjamin Borowsky, 72, former owner of a chain of theatres in Philadelphia, died in Hahneman Hospital. He is survived by his widow, two sons, and a daughter.

Dr. Theodore (Ted) Harris, in his early 70's, a co-owner of the State, Hartford, Conn., demolished some months ago as part of a downtown Hartford redevelopment project, died at Hartford's St. Francis Hospital of a lingering illness. With his brothers and the late Maurice Harris, he got into exhibition in the early 1920's.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., JULY 8

## "Feast Or Famine" Hit By SW Exec Smakwitz

ALBANY—A plea for an "orderly release schedule" was coupled with a blast at "Johnny Come Lately's" in production responsible for the present "feast or famine" situation, by Stanley Warner zone manager Charles A. Smakwitz on a visit here.

Smakwitz, who declined to mention any names, declared, "These men forget, or do not know that weekly motion picture theatre attendance is a habit which can not be maintained unless there is a steady flow of good product.

"The idea of releasing three, four, or five top pictures almost simultaneously, and then leaving the market virtually dry for weeks of strong, fresh films, is absurd, ridiculous," the veteran circuit executive continued. "This kind of thinking should be junked, at once."

Provide an even supply of good pictures, and the gross sheets will show a steady improvement, asserted Smakwitz.

"I have been in this industry for most of my life, and I love it," he commented. "It has a sound future, the dire predictions of some observers to the contrary notwithstanding."

Arthur Simon, 60, vice-president and advertising manager, Radio-TV Daily, died of coronary occlusion in his office in New York City. He is survived by his widow.

## \* BROADWAY GROSSES

### Holiday Provides Assist

NEW YORK—The Fourth of July holiday (Thursday through Sunday) gave top films an extra push, with business in the Broadway first runs reflecting the presence of holiday crowds.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Hud" (Paramount). Paramount stated the sixth session was \$24,000.

"Come Blow Your Horn" (Paramount). Radio City Music Hall, with stage show, garnered \$121,000 for Thursday through Sunday, with the fifth week sure of \$180,000.

"PT 109" (WB). Warner claimed \$23,000 for the second week.

"Irma La Douce" (UA). DeMille announced that the fifth week was \$39,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama hit \$48,000 on the 15th week.

"Mutiny On The Bounty" (MGM). Loew's State registered \$15,000 for the 33rd week.

"Call Me Bwana" (UA). Astor did \$19,000 on the opening week.

"Lawrence Of Arabia" (Columbia). Criterion had \$49,000 for the 29th week.

"Cleopatra" (20th-Fox). Rivoli was capacity with \$79,000 for the fourth week.

"Tammy And The Doctor" (U). RKO Palace announced \$10,000 for the second, and last, week.



Seen at the ribbon cutting opening of the new Festival, built by Joseph E. Levine, Embassy Pictures president, in New York City in association with James J. Mage, are, left to right, Levine; Giulietta



Masina (Mrs. Fellini); Federico Fellini, director of the opening attraction, "8 1/2"; New York Festival Queen Gloria Myles; and Marcello Mastroianni, star of the film.

In next week's MOTION PICTURE EXHIBITOR:

Behind the Public Vote of **NO CONFIDENCE**

(The plight of the theatre manager)

# Loew's Launches Summer Campaign

## Accent On Showmanship As Circuit Pledges Top Promotion of 10-Week Parade Of Movie Hits

NEW YORK—"Good pictures, intelligently and enthusiastically exploited, can, in these days, achieve grosses greater than ever before," observed Ernie Emerling, Loew's Theatres vice-president in charge of advertising, at a summer showmanship conference of New York area managers.

"Beginning in mid-July, Loew's Theatres are fortunate in having scheduled 10 weeks of films of proven boxoffice potential," he continued. "The excitement these attractions are bound to enjoy, as we pull out all of the promotional stops, should result in a most profitable summer for both Loew's and our distributors."

Arthur M. Tolchin, assistant to the president of Loew's Theatres, Inc., assured the managers that the full resources of the home office organization, in all departments, are being put behind the campaign.

"These are difficult times," stated Tolchin. "On occasion a good picture does not realize the gross to which it is entitled to enjoy for one reason or another. We owe it to our distributors and our company to cover every area or promotion thoroughly, which will help give every picture a chance to achieve its maximum potential in our theatres. The comprehensive program outlined today insures the film companies and our theatres of the widest possible opportunities to obtain top boxoffice grosses."

John F. Murphy, executive vice-president in charge of film buying and booking, and Charles E. Kurtzman, general manager of theatre operations, spoke briefly and enthusiastically.

Representing the distributing companies whose product is a part of Loew's summer campaign were Robert Ferguson, vice-president of Columbia Pictures; Emery Austin, exploitation director of MGM; and Hy Hollinger, publicity director of Paramount Pictures.

Augmented use of such basic media as newspapers, radio, and tv complemented by picture-by-picture, grass-roots exploitation by the theatres, are a part of Loew's summer plans.

The summer product will be packaged, theatre-wise, by colorful display materials, a new type of omnibus screen trailer, lobby records, and special marquee displays.

Loew's ballyhoo efforts will be launched in Times Square on July 17 with a caravan of streamlined advertising sound floats which will tour all Loew's Theatre neighborhoods in the metropolitan area. Subsequently, these floats will tour individually as the attractions play off.

Product scheduled for the summer months at Loew's includes "The Nutty Professor," "Hud," "The Wonderful World of the Brothers Grimm," "Duel of the Titans," "Bye Bye Birdie," "Donovan's Reef," "Come Blow Your Horn," "Jason and the Argonauts," "Gidget Goes to Rome," and "Mutiny on the Bounty" at popular prices.

## Cinerama Lens Equipment To Cost Exhibs \$250 Per Week

NEW YORK—Nicholas Reisini, president and chairman of the board of Cinerama, announced that use of the single lens projection equipment will cost exhibitors \$250 a week up to 208 weeks.

The first single lens arrangement is with United Artists for showing of "It's A Mad, Mad, Mad, Mad World."

Reisini revealed that the company at Dec. 29, 1962, had current liabilities of \$3,351,665 and long-term debt of \$14,277,221.

He said that MGM's "The Wonderful World Of The Brothers Grimm" has done a boxoffice gross in the U.S. and Canada of over \$8 million, while the foreign engagements are expected to match this figure. "How The West Was Won" reached the \$8 million figure in 43 domestic and 24 overseas engagements.

## Col. Int. Drive Winners

NEW YORK—The prize winners in Columbia Pictures International's \$25,000 17-week "K.O. The Records" sales drive have been announced by executive vice-president Mo Rothman.

First prize winner in the 17-week billings drive, conducted among the sales personnel of both territories and branch offices, was Indonesia, managed by Willys Ling. Second and third prizes went to the branches in Tenerife, Spain, and Rio de Janeiro.

In the territorial manager's "Knockout Weeks" competition over the final two weeks of the drive, the top winner was Spain's Emilio Lopez, followed by managers of Brazil, Italy, Panama, and Indonesia.

In the "Heavyweight Championship" for overall performance over the course of the drive, three territorial head office staffs were honored, Chile, Pakistan, and Portugal.

## Joan Speaks Her Mind

NEW YORK—In a recent syndicated column, Earl Wilson quoted Joan Crawford on "Cleopatra." He wrote, "When I asked Joan Crawford if she'd seen 'Cleopatra' I thought she was going to belt me."

The actress replied, "I refuse to see a picture that contributes to the delinquency of adults—not that I think Miss Taylor and Mr. Burton are adults . . . they're spoiled brats. I wouldn't be caught dead seeing a film that's destroyed so many lives, misled so many children, brought so much shame on the industry. Look, sex is here to stay; but don't hold up production of a picture for it. Do it on your own time!"

## Real Estate Firm Moves

NEW YORK—Berk, Berk & Warwick, Ltd., real estate brokers specializing in legitimate theatres, moving picture houses, and drive-in theatres, in an expansion move, leased part of the 12th floor in the building at 1560 Broadway at 46th street through Arthur L. Nelkin, Cushman & Wakefield, Inc.

The firm, successors to Berk and Krumgold, which was established in 1913 (during the era of silent pictures), had offices in the Paramount Building for more than 30 years.

## N. Y. Regents Affirm Ban On T-L's "Stranger Knocks"

ALBANY—The Board of Regents, at a public meeting here, voted to approve the report submitted by a three-member review committee, which upheld the director of the motion picture division, State Education Department, in his refusal to license "A Stranger Knocks" unless two scenes alleged "obscene" were deleted. Trans-Lux Distributing Corp., holder of the American rights to the Danish film, appealed the motion picture division's finding. It denied that either the film, or the two scenes, are "obscene."

Trans-Lux had announced the case would be carried to the courts if the Regents did not reverse the motion picture division.

However, the review committee advised otherwise. "There were two scenes . . . involving sexual intercourse, which in our view are obscene within the meaning and intent of sections 122 and 122-A of the Education Law," said the report. "We concur with the determination of the director of the motion picture division that this motion picture may not be legally licensed without the deletion of these scenes as ordered by him."

The report also pointed out, "We have examined the picture and have listened to argument, and have carefully reviewed the report before us." Motion for its adoption was unanimously passed.

Regent George Hubbell, New York City lawyer, submitted the report.

He also attended a press conference at which Chancellor Edgar Couper, of the Regents, and State Education Commissioner James E. Allen presided. The three men answered questions put by newsmen about the future of the motion picture division, the Regents' position as to changes in the state licensing law, and the value of pre-censorship. Chancellor Couper commented, "We have had a lot of discussion about this, but no decision as yet. We are not happy about the situation, but no one has come up with a first-rate solution."

He pointed out, "U.S. Supreme Court decisions have narrowed the grounds to 'obscene,' to what has been called 'hard core pornography.' If we stick to that type of motion pictures, we are being sustained. There are pictures of which we do not think highly, but they do not come into that category (hard core pornography)."

## Schwalberg Heads Fund Drive

NEW YORK—Alfred W. Schwalberg, well-known industry executive, has been named chairman, and Irving H. Greenfield, MGM executive, and Bernie Meyerson, Fabian Theatres executive, have been named co-chairmen of the 1963 \$25 contribution share certificate fund-raising drive of New York's Cinema Lodge of B'nai B'rith on behalf of the B'nai B'rith agencies, it was announced by Leonard Rubin, president of the Lodge.

One of the 750 purchasers of the \$25 certificates will be awarded a 1963 four-door Cadillac sedan at a special luncheon to be held by the Lodge on Nov. 7 at Leone's Restaurant.



Boy, take a  
look at the  
**LEGS**

on **IRMA**



NEW YORK

**FOURTH WEEK OUTGROSSES  
THIRD WEEK AND BREAKS  
THE SUNDAY HOUSE RECORD!**

— DeMille

**FOURTH WEEK OUTGROSSES  
THIRD SMASH WEEK!**

— Baronet

And now watch those **LEGS** hold up on...

**IRMA** *La* **DOUCE**

CHICAGO—United Artists; PHILADELPHIA—Randolph  
DETROIT—Mercury; WASHINGTON—Town  
BOSTON—Saxon; DENVER—Paramount  
HARTFORD—Webb; MILWAUKEE—Wisconsin

**F-L-A-S-H!**  
BRIDGEPORT—County Cinema  
FIRST SUNDAY SHATTERS  
EVERY HOUSE RECORD!



# First Talaria Color TV Projector Delivered To NGC Calif. Theatre

LOS ANGELES—The first laboratory model of General Electric Co.'s Talaria color tv projector has been delivered and is being installed at the Village Westwood Theatre in West Los Angeles for Theatre-Vision, National General Corp.'s planned national network of closed circuit color entertainment for theatres, it was announced by Irving H. Levin, executive vice-president of NGC and head of the Theatre-Vision subsidiary.

The technical and production testing required for the totally new system should be completed in time to hold the initial public Theatre-Vision presentation by late summer, Levin said.

The extensive testing now underway with the first Talaria laboratory model is being conducted by top GE engineers Herb Lavin and Norman Martell, as well as American Telephone & Telegraph Co. technicians. Working with them are Theatre-Vision technical staffs headed by Lester Bowman, director of technical operations for the NGC subsidiary developing the new network, and J. Walter Bantau, Theatre-Vision technical coordinator, assisted by Rudy Vlasek of the technical department.

Simultaneously, rehearsals are underway in Hollywood and New York under the direction of Gower Champion, noted director-producer, for the outstanding programming sequences to be shown at Theatre-Vision's first public presentation. "Entirely new photographic techniques are being perfected and developed for this remarkable new medium," said Champion. "Our present production and rehearsal efforts are keyed toward this end," he added.

The program sequences now being rehearsed include scenes from the Broadway hit "Carnival," featuring French performer Pierre Olaf; parts of the stage version of "Bye, Bye Birdie"; a solo direct from New York by noted violinist Isaac Stern; and many others. These presentations will be shown at the premiere along with other top entertainment features—all narrated by Actors' Equity president Ralph Bellamy.

"The programming of Theatre-Vision's planned presentation to entertainment industry leaders is designed to show the complete versatility of our new entertainment system, ranging from top Broadway and other shows, to major sporting events, to unique educational events," Champion said. "All will be shown 52-weeks-a-year, in full color, on the screens of movie theatres throughout the country."

Levin revealed that response to the new medium from the nation's theatre exhibitors has been so overwhelming that, while original plans were to hold the premiere showing of the system in Los Angeles' Village Theatre only, consideration is now being given to simultaneous showings in other major cities. "We are presently consulting with General Electric to see when production models of the Talaria would be available for such a multiple showing," he said.

National General, a diversified 220-theatre motion picture circuit operator, has been appointed exclusive U. S. distributor for the revolutionary GE color tv projector for the commercial theatrical entertainment industry.



The first laboratory model of General Electric Company's Talaria color television projector is shown being uncrated at National General Corporation's Westwood Village, West Los Angeles, Calif. It will be used next year for the start of NGC's Theatre-Vision closed circuit pay-tv theatre network and is presently being tested for use in a premiere showing of the new entertainment system late this summer.

## "Courtship" Contest Ends; Penna, N.M. Exhibs Win

NEW YORK—Winners of the two managers contests for TOA's Hollywood Preview Engagement of MGM's "The Courtship of Eddie's Father" have been announced jointly by TOA and MGM.

CONTEST FOR CITIES OVER 100,000: first prize of \$300, John G. Corbett, Penn-Paramount Strand, Scranton, Pa.; second prize of \$200, Miss Wylma Cox, Center, Little Rock, Ark.; third prize of \$100, Pete Anselmo, Jr., Paramount, Denver, Colo.; fourth, fifth and sixth prizes of \$50 each to Frank Savage, Warner, Youngstown, Ohio; Frank M. Murphy, Loew's State, Cleveland, Ohio; C. H. Stewart, Waco, Waco, Texas.

CONTEST FOR CITIES, TOWNS, AND VILLAGES UNDER 100,000: first prize of \$300, Ed Kidwell and Tom Haley, Plains, Roswell, N.M.; second prize of \$200, Guy Nestle, Wintergarden, Jamestown, N.Y.; third prize of \$100, Lou Hart, Auburn, Auburn, N.Y.; fourth, fifth and sixth prizes of \$50 each to Dale F. Tysinger, Liberty, Zanesville, Ohio; Mrs. Mary Anderson, Masonic, Clifton Forge, Va.; James Rimer, Hilans, Avon Park, Fla.

## "Yojimbo" Goes Commercial

NEW YORK—Seneca International, Ltd., announces its Kurosawa prize winning film, "Yojimbo," is the first Japanese feature to make the transition from art to commercial distribution.

On the strength of favorable reception at previews and reshowings to critics, Seneca has placed a 50 print order of the English language version of this film under the title of "Yojimbo, The Bodyguard," to meet saturation bookings now being assembled for September and October playdates.

## Enlightened Censor Sees Film Need To Grow Up

TORONTO—Motion picture critic Clyde Gilmour has had some kind words to say for the chairman of the Ontario Board of Film Censors, O. J. Silverthorne. "If there must be film censorship at all, I'm glad it is being guided in Ontario by such enlightened policies," Gilmour wrote in his column in The Toronto Telegram. Gilmour's comments are important because of the wide circulation he obtains for his writings. He is probably the most powerful critic in this country because of his position. He has a weekly program on the Canadian Broadcasting Corp. radio system, talks about movies on an afternoon tv show, and writes for MacLean's Magazine, a national magazine, on his favorite subject, the movies. Gilmour commented on Silverthorne in discussing the annual report of the film censors.

In it, Silverthorne stated: "Audiences now expect that those movies which attempt to deal truthfully with the realities of life shall have the same freedom of expression as that granted to the theatre, literature, and other forms of art." The report said, "public opinion has changed considerably" in recent years. Film stories which would have offended many people in the past "are not now found 'objectionable' by the public at large." Silverthorne pointed out that many movies which the censors once cut drastically or banned outright "are now shown on television without protest." The censors have abandoned the scissors in favor of classification. This gives them the opportunity to direct the films to the audiences for whom they are intended.

But while Gilmour would like to think that the public is maturing, he has found that "there are still plenty of rigid old-fashioned prudes and amateur evangelists in this country, people who passionately resent the steady shrinking of the screen's taboos."

He said that he has been accused of everything "from journalistic irresponsibility to utter vileness for having recommended such films as 'Saturday Night and Sunday Morning,' 'A Taste of Honey' and 'A Kind of Loving'—and even a Hollywood comedy like 'The Facts of Life.'" Gilmour suggests that if someone doesn't like such films, then they have the alternative of not going to the films. For as Silverthorne stated in his report: "Where movies of doubtful taste are concerned, the critics and the public are the best censors. If they show their disapproval, such films cannot flourish."

During the past year, the Ontario board dealt with 512 features. Of these, 386 were acceptable for family audiences, 93 were placed in the adult category, and 33 were placed in the restricted category. Eliminations were ordered in 36 of the features because of bad language, violence and nudity. Of the 788 films reviewed in 1962 by the board of cinema censors of the Province of Quebec, 680 were accepted, 48 were released for showing to cine clubs and film societies only, 12 were cut, five were rejected, and 33 are awaiting decision. Although there have been great changes in Quebec film censorship over the past two years, it is still the most strict in the world, according to Quebec Attorney General Lapalme.

## Demonstrations Speed Progress In Integration

RALEIGH, N.C.—Negro leaders called into a conference with Governor Terry Sanford turned down the governor's request that they call off segregation demonstrations that were threatening to get out of hand across the state and presented, instead, a 15-point program of demands which would include complete desegregation of all motion picture houses in the state.

The governor told the group that their demonstrations had gotten their point across and that state and local groups were at work trying to resolve differences over racial matters. He said he could not allow the demonstrations to continue to lead to violence.

Among the demands the Negroes presented were that he should issue a public statement, preferably in the form of a well-publicized speech, stating that all places of public accommodation, including theatres and other places of amusement, should be open to the public, Negro and white alike, not because "order" must be preserved but because it is morally and legally right for businesses to be open to all.

They asked further that the governor request the State Legislature to enact a public accommodations law, which would require all businesses licensed by the state to be open to all, and that he institute a series of meetings with the objective of taking positive steps toward integration of service and employment. They said the governor also should meet with ministers and lay religious leaders, lawyers, city and county government officials, and police and law enforcement officers to enlist their support in the integration campaign.

Meanwhile, at Greensboro, Dr. C. H. Evans, chairman of the Mayor's Special Committee on Human Relations, announced that four of Greensboro's largest movie houses had experienced no incidents in a gradual desegregation program which has just been launched.

"In the near future, we will survey the results," he said. "If there have been no problems—and I anticipate none—the theatres will then be opened to general patronage of Negro citizens. I am gratified that the theatre owners have been so cooperative in working with our committee. I know that the citizens of our community will accept this plan with tolerance and good will."

Management of four houses in question—the Carolina, Center, National, and Cinema—had no comment on the situation. They all were principal targets of recent massive racial demonstrations because of segregated facilities.

At Chapel Hill, the Town Council deferred action on a requested public accommodations law that would require theatres and all public places of business to stop discriminating on the basis of color. Movie houses at Chapel Hill already have desegregated voluntarily.

## Roeder To WB Ad Account

NEW YORK—Stuart Roeder has been appointed executive at the Blaine-Thompson Company in charge of the Warner Bros. Pictures account, it is announced by Albert Lee Lesser, president of the advertising agency.

Roeder has moved to the Blaine-Thompson Company directly from the advertising and publicity department of Warner Bros. after a three-year association with the film company. Previously, he had been with 20th-Fox for seven years.

# Gov. Connally Heads WOMPI Family Of Year; Lt. Gov. To Be Feted



The Women of the Motion Picture Industry at their 10th annual international conference and convention in Dallas, Sept. 13-15, will honor Texas Governor John Connally and his family as "The Family Of The Year." Shown here with the Governor are John, Sharon, Mrs. Connally, and Mark.

## New Theatre For Harrisburg

HARRISBURG—State Senator M. Harvey Taylor, Harrisburg, will be honored as the outstanding citizen of central Pennsylvania in conjunction with the grand opening ceremonies of the newly-built Eric Theatre here.

William Riding, manager, announced that Sen. Taylor has agreed to lend his name to the occasion which will benefit the United Cerebral Palsy Association of Dauphin, Cumberland, and Perry Counties, on July 10.

State and local dignitaries will be on hand for the exclusive central Pennsylvania premiere of the Academy Award winning picture, "Lawrence of Arabia."

Governor William W. Scranton, who laid the cornerstone of the theatre two months ago, will have a private "Governor's box" in the new theatre.

Sam Shapiro is president of the Eric Corporation and also operates the Arcadia, Merben, and King, Philadelphia, and several other theatres.

## Kaplan To Bronston Distrib.

NEW YORK—Murray M. Kaplan has joined Bronston Distributions, Inc., in an executive sales capacity, Samuel Bronston announced. Kaplan will be on the staff of Harold Roth, vice-president and general sales manager, and will headquarter in New York.

Former vice-president and general sales manager of Medallion Pictures, Kaplan is an industry veteran with executive sales experience in both theatrical and television film. He has held sales positions with United Artists and Warner Brothers, as well as several independents.

## North Central Allied Elects

MINNEAPOLIS—At a board of directors meeting of North Central Allied Independent Theatre Owners, Ray Vonderhaar, Alexandria, Minn., was elected president of the unit, succeeding Martin Lebedoff.

Ben Berger, chairman of the board, urged a more aggressive stand on trade practices, and a "militant campaign" is being planned.

DALLAS—John Connally, Governor of Texas and former Secretary of the Navy, will be the principal speaker at the banquet of the 10th annual international conference and convention of the Women of the Motion Picture Industry (WOMPI), convening in Dallas, Sept. 13-14-15. The climaxing affair will be held Saturday night, Sept. 14, in the Regency Room of the Adolphus Hotel. Governor Connally's subject will be "Woman Power."

The WOMPI organization will also honor the Governor and his family on this occasion as "The Family of the Year." Especially designed and created plaques will be presented to the Governor, Mrs. Connally, sons John and Mark, and daughter Sharon.

Miss Joan Crawford, prominent member of WOMPI, has been invited to introduce the Governor and to make the presentation of the plaques to each member of the Connally family. Miss Sue Benningfield, Texas COMPO, is in charge of arrangements, and Conrad Brady, Interstate Theatres executive, will be the toastmaster.

The initial phase of the convention is the plan to have two world premieres simultaneously in downtown theatres on Elm Street, Thursday night, Sept. 12, complete with lights, stars, producers, directors, county dignitaries, and city officials participating. The Dallas Retail Merchants Association and the Chamber of Commerce will join in this celebration. Raymond Willie vice-president and general manager of Interstate Theatres is chairman and is endeavoring to arrange for the premieres in the Palace and Majestic.

Miss Rosemary White, MGM, is executive chairman of the meeting, with Mrs. Mable Guinan, Paramount, co-chairman.

Texas Lt. Governor Preston Smith will be an honored guest at the banquet also. Governor Smith will receive the "Distinguished Independent Texas Theatre Owner" (DITTO) Award. This is the initial presentation of the Dallas WOMPI DITTO Award which was especially created for this occasion. In addition to Governor Smith's political accomplishments, he owns and operates a circuit of drive-in theatres in west Texas.


John H. Rowley, president of Rowley United Theatres in Texas, Oklahoma, and Arkansas, will present the Award to Governor Smith.

## Air Force Honors Bartlett

LOS ANGELES—Sy Bartlett, producer of Universal-International's "Gathering of Eagles," received the Air Force Association's civilian achievement award.

The award is given in recognition of the outstanding cooperation of a civilian with the United States Air Force. It was presented to Bartlett at a luncheon sponsored by the Air Force Association and the Strategic Air Command.

Distinguished guests who honored the producer for his factually dramatic film portraying SAC's mighty deterrent force included such notables as Gen. James Stewart, Col. Glenn T. Eagleston, Delbert Mann, and the stars of "Gathering of Eagles," Rock Hudson, Rod Taylor, Mary Peach, and Barry Sullivan. Mann, director of the picture, also has served in the Air Force on active duty and in the reserve.



**When the  
print's sharp...  
the audience  
gets the  
point  
!**

Today's audiences respond eagerly to high technical quality in showmanship—quality that starts with sharp negatives and sharp prints. So—go Eastman all the way—negative and print stock. And be sure to give the laboratory time to do its job right. Most important, if you have questions—production, processing, or projection—always get in touch with Eastman Technical Service. For more information on this



subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.**, Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.



# Para. Reorganizes Domestic Sales; DeBerry Heads Southern Branches

NEW YORK—In an important move keyed to changing exhibition patterns throughout the United States, Paramount Film Distributing Corporation is reorganizing its domestic sales organization to service theatres of all types and sizes more efficiently, president and general sales manager Charles Boasberg announced.



DeBERRY

Under the new arrangement, the U.S. will be divided into eastern, western, and southern areas, each directed by a sales manager. Previously, Paramount had only eastern and western sales managers, with the southern territory divided equally between both.

"The exhibition scene has changed so dramatically in the last several years that it is imperative that we seek new and more efficient means of reaching our customers most effectively," Boasberg said. "With Paramount currently in its strongest product position of recent years, our pictures are in greater demand than ever before. Under this new system, I know that we will be able to service all types of theatres, whether they be hard-tops, drive-ins, first-runs, or subsequent runs, better and faster than previously."

Continuing as eastern and western sales manager, respectively, will be Hugh Owen and Alfred Taylor. Edmund C. DeBerry will be the new southern sales manager. Reporting directly to Boasberg and assistant general sales manager Tom Bridge, the three sales managers will be responsible for all theatre sales in their areas, including circuits.

Branch offices under eastern sales manager Hugh Owen's supervision will be Boston, Buffalo-Albany, Cincinnati, Cleveland, New Haven, New York, Philadelphia, Pittsburgh, and Washington. Included in DeBerry's southern area will be Atlanta, Charlotte, Jacksonville, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City, and St. Louis. Western sales manager Alfred Taylor will supervise Chicago, Des Moines, Detroit, Indianapolis, Milwaukee, Minneapolis, Los Angeles, Denver, Salt Lake City, and San Francisco. Taylor will also continue to supervise Paramount's Canadian branches in Toronto, Calgary, Montreal, St. John, Vancouver, and Winnipeg.

## MGM Promotes Molina

MEXICO CITY — Gustavo Molina, sales manager, was promoted to general manager of Metro-Goldwyn-Mayer of Mexico.

He succeeds Carlos Niebla who announced his retirement from active business for reasons of health. Dean of managers of American companies in Mexico, Niebla held the post of general manager of Metro for 33 years.

Molina's first job with the company was as a booker in the Merida, Yucatan, branch office over 20 years ago. He was promoted to a succession of more important jobs until he was brought to Mexico City under Niebla.

Ramon Fernandez has been named to Molina's old post of sales manager.

## Selig Keynote Speaker At Miss.-La. Exhib Meet

BILOXI, MISS.—Bob Selig, vice-president of National General Corporation, was the keynote speaker at the combined Mississippi and Louisiana Theatre Owners 22nd annual convention, held at the Broadwater Beach Hotel here, the biggest theatre convention ever held in the Gulf area. Selig discussed the Audience Awards promotion now being considered by the Motion Picture Academy. He also spoke about Talaria, closed-circuit theatre tv system launched earlier this year by National Theatres.

Another major address was given by George Roscoe, TOA director of exhibitor relations, who spoke about the extensive overall program of his association on behalf of all exhibitors.

The Mississippi Theatre Owners unanimously voted another year in office for the present slate of officers: chairman of the board, Ed Ortte; president, Stanley L. Taylor; vice-presidents, B. T. Jackson, John Williams, and E. W. Clinton; secretary-treasurer, Lloyd Royal, Jr.

The Louisiana TOA elected a new slate of officers: chairman of the board, L. C. Montgomery; president, Charles Bazzell; first vice-president, Don Stafford; second vice-president, Ted Crosby, third vice-president, Clare Woods; secretary, Mrs. Gene Barnette; treasurer, E. T. Colongne.

## Reade-Sterling Sets "Candido"

NEW YORK—"Me Candido," the successful off-Broadway comedy, will go before the cameras in New York this fall as a co-production of Walter Reade-Sterling, Inc., and Carleton Productions, Inc., it is announced jointly by Saul J. Turell, president of Walter Reade-Sterling, Inc., and Josh Baldwin, Carleton president.

Based on Walt Anderson's story of a young Puerto Rican boy who becomes involved with three families who want to adopt him, the picture will be budgeted for about \$200,000 and will be produced bilingually, in both Spanish and English. It is scheduled for delivery in early 1964. Walter Reade-Sterling's Continental Distributing Division, of which Irving Wormser is president, will handle world-wide distribution.

## Col. Awards Scholarship

NEW YORK—Lars Carlsson, handsome 16-year-old from Malmo, Sweden, now living in New York, has been named winner of Columbia Pictures' 1963 student scholarship at the Gateway Theatre, Bellport, L.I., according to Joyce Selznick, the film company's director of talent and story departments.

He reported to the summer theatre for an intensive eight-week course in all aspects of stagecraft. He will also appear in one or more Gateway productions, if the opportunity presents itself. An option for a Columbia Pictures contract is also part of the scholarship award.

## MCA Launches Construction Of Universal City Plaza

UNIVERSAL CITY, CALIF. — Jack Benny will be master of ceremonies at the MCA "Golden Rivet" Dedication Day, Tuesday, July 9, which will commemorate the completion of ground breaking and the commencement of construction on the site of the new Universal City Plaza.

More than 200 business, civic, and community leaders, motion picture executives, and stars are expected to witness the ceremony and attend a private luncheon on one of Universal City Studios sound stages.

Jules C. Stein, chairman of the board, MCA Inc., will set a "Golden Rivet" in a steel beam placed on a special platform for that purpose. He will be assisted by Los Angeles County supervisor Warren M. Dorn, president and chief executive officer of MCA Inc., Lew R. Wasserman, and Milton Rackmil, vice-chairman of the board of MCA Inc., and president of Universal Pictures.

Scheduled for completion in 1964, Universal City Plaza will consist of four buildings, the most prominent of which will be the MCA Tower. The other three buildings are a Universal City branch of the Bank of America, a U. S. Postoffice branch, and a new commissary with a capacity of over 600 in various modern designed sections. E. E. Hutton & Company, members of the New York Stock Exchange, will occupy a large portion of the main floor in the Tower Building where it will operate its largest branch office.

The architects for the development are the San Francisco firm of Skidmore, Owings & Merrill, first winners of the Architectural Firm Award in 1962 for Distinguished Achievement in Architecture.

## Gladstone Advises Circuit

NEW YORK—Sy Frank and Sid Sinetar, Town and Country Theatres, announce they have made arrangements with Seneca International, Ltd., for Seneca's general sales manager, Benjamin D. Gladstone, to act as consultant to Town and Country in the selection, negotiation, and booking of feature film product.

Gladstone has been in charge of distribution for Seneca for the past year, and prior to that had been chief film buyer for Century Theatres.

## "Horn" Gets NT Push

NEW YORK—Paramount's "Come Blow Your Horn," currently registering top business at Radio City Music Hall, has been selected as the Special Project Picture for August by the National Theatres circuit.

Only 12 pictures annually are singled out by the chain for such showmanship honors. Every theatre manager is urged to make a special merchandising effort, in recognition of the outstanding campaign accorded the attraction by its distributor.

## Newsboys Collect \$100,000

PHILADELPHIA — Ralph Pries, general chairman, Variety Club Tent 13's annual Old Newsboys' Drive, held in cooperation with the Philadelphia Inquirer, announced that contributions were equal to the \$100,000 record collected last year. The funds go to the Variety Club's Camp for Handicapped Children.

## Cohen To Supervise "Mad" Cinerama Special Handling

NEW YORK — James R. Velde, United Artists vice-president, announced that Milton E. Cohen, United Artists national director of roadshow sales, will personally supervise the special handling of Stanley Kramer's "It's A Mad, Mad, Mad, Mad World."

Cohen, a veteran of the UA sales department, has headed United Artists roadshow department since it was created two years ago. Prior to his appointment, he was western and southern, eastern and southern, and eastern and Canadian sales manager.

Cohen will tour United States and Canadian cities to meet with exhibitors and to check all theatres being considered as possible show-cases for Kramer's spectacular comedy, being presented in Cinerama.

Cohen's tour is the latest development in the far-reaching plans of the Kramer organization and United Artists to launch the first film to be shown in the new Cinerama single lens process.

Kramer and UA are inviting more than 250 reporters from every corner of the globe to Hollywood for the international world press preview of "It's A Mad, Mad, Mad, Mad World" on Sunday, Nov. 3.

This unprecedented half million dollar press gathering will be an integral part of the opening festivities for the United Artists release which will launch the Pacific Cinerama Theatre where the film will have its official world premiere on Nov. 7.

Nov. 17 has been set as the date of the New York premiere of the film at the Warner.

A blue-chip advertising campaign has already been initiated for the film which was made in Ultra Panavision and Technicolor. On June 13, five and a half months before the first opening, a large double-truck appeared in the New York Times announcing the Manhattan opening of the Cinerama film and including clip-out coupons for the ordering of reservations. Similar ads followed in the New York Daily News, the Los Angeles Times, and the Los Angeles Herald-Examiner.

## N. J. Doctor Owes Career To Early Jobs As Usher

CHERRY HILL, N.J.—For Dr. Kenneth W. Keane, nutritional biochemist and active in public work in southern New Jersey, the recent opening of the Walter Reade-Sterling Community Theatre in Cherry Hill Township, N.J., had special significance. It enabled him to say "thank you" for the means to a college education.

As an invited guest at the theatre preview for area civic and social leaders on June 6, Dr. Keane singled out Walter Reade, Jr., chairman of the board of the theatre operating and motion picture distributing and television distributing company, and told him:

"Mr. Reade, you may not remember me, but I want to thank you for enabling me to be what I am today."

His work, Dr. Keane explained, from 1938 through 1943 as an usher at the Mayfair, St. James, and Paramount Theatres of the circuit in Asbury Park, N.J., where he then lived, enabled him to attend and graduate from Murray State College in Kentucky. Subsequently, he obtained his doctorate in nutritional biochemistry at the University of Illinois.

Dr. Keane, who lives with his wife and three children at 300 Sheffield Road, Cherry Hill, is division head for nutritional research

## Gold Installed As AMPA President; Pledges New Showmanship Effort



A commemorative exhibit of the work of Georges Melies, one of the great movie pioneers and inventor of many movie-making techniques, is now being shown in the Proscenium Gallery at the Walter Reade-Sterling's Coronet, New York City. Seen are Sheldon Gunsberg, executive vice-president, Walter Reade-Sterling; Mrs. Walter Reade, Sr., gallery manager; and Edouard Morot-Sir, cultural counselor representative in the U. S. of French Universities.

### "Mockingbird" Honored Abroad

OSLO, NORWAY—In this country where film rentals are under governmental control, Universal has been granted special permission by the Municipal Cinemas board of directors to increase their rental five per cent above the prevailing rate for "To Kill A Mockingbird."

This increase is granted only to films of extremely high standards and artistic merits.

"To Kill A Mockingbird" has already been awarded special governmental tax reduction certificates in Germany, Holland, and Austria and has won special recommendation by the Japanese government's "Excellent Films Review Board."

for the Campbell Soup Company Research Institute in Moorehead, N.J. He is a member of the Cherry Hill Board of Education, active in local YMCA affairs, and past chairman of the Cherry Hill Township Board.

"It was a fine program," Dr. Keane said. "I met and was able to work with the public. I also saw the movies—though in fragments because of my ushering work. It also kept me busy so that I got the income and had no time to let it become outgo by spending it. I saved my money for college."

Dr. Keane said he recommended to Reade that at the Community in the Barclay Farms Shopping Center in Cherry Hill, in particular, the circuit give preference to young men and women for ushering and other theatre jobs, who want to use the money towards their college education. Reade assured him that this has long been a circuit policy.

Would Dr. Keane want his own sons to be ushers?

"I certainly do," he said, "but that will have to wait a few years. My oldest son is only 11 years old. All my children are going to help earn their way through college, and I can't think of any better work for them than ushering in a theatre."

NEW YORK—Proclaiming AMPA "the great need of our industry," Melvin L. Gold, new AMPA president, told members of the Associated Motion Picture Advertisers that their organization is "the Showmanship-Conscience of the industry" as he pledged the new administration's efforts to "a revival of showmanship." Gold addressed an audience assembled for AMPA's installation of officers.

The new AMPA prexy attacked the industry's penchant for recriminations and its lack of "fraternity." He said, "Any distributor will tell you, the exhibitor doesn't utilize enough showmanship. Any exhibitor will tell you, the distributor doesn't provide enough showmanship. Any producer will tell you, his pictures fail to attain their potential grosses because of the lack of showmanship in our industry. At least, they agree on one point. The 'other fellow' isn't employing enough showmanship!"

He added, "A fellow by the name of Joe Levine, seems to have solved this problem by becoming producer, distributor, and exhibitor. He has nobody to blame, so he has to employ showmanship."

Gold said that for 47 years AMPA has provided a fraternity of advertising men and women, "for the better understanding and dissemination of showmanship in the motion picture business." He urged the industry to make fullest use of this coordinating instrument by asking themselves, "What can I do for AMPA?" and he promised that it would result in their finding out how much AMPA can do for them.

Samuel Horwitz, AMPA vice-president, presented retiring president Ted Arnow with a desk clock in behalf of the members, "in appreciation of Arnow's capable leadership during the preceding year." In addition to Gold and Horwitz, new AMPA officers include treasurer, Hans Barnstyn; secretary, Marcia Sturm; directors: Ted Arnow, Michael Linden, Arthur L. Mayer, Norman Robbins and Ruth Pologe; trustees: Ray Gallo, Bob Montgomery, and Leon Bamberger.

Gold advised the membership that every member would be asked to serve on one or more AMPA committees during his term in office, and requested their fullest cooperation to accomplish a maximum effort for industry showmanship.

### Selznick Award Winners

BERLIN—The David O. Selznick Golden Laurel Awards of the Berlin Film Festival were awarded to Satyajit Ray, Indian director for "Two Daughters"; Federico Fellini, Italian director; and actor Cantinflas.

Silver awards were won by "Billy Budd" and "A Taste Of Honey," Great Britain; "Sundays and Cybele," France; "Electra," Greece; and "The Island," Japan.

### "Charade" To Music Hall

NEW YORK—Universal's "Charade," starring Cary Grant and Audrey Hepburn, has been booked as the Christmas attraction at New York's famed Radio City Music Hall, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager of Universal, and Russell V. Downing, president of the Music Hall.

# The NEW YORK Scene

By Mel Konecoff

(ASIDE TO HERMAN ROBBINS: Hope you are well by the time this comes out. We also want to tell you that as far as we are concerned, your Edgewater Motel is still tops whenever a visit to the Will Rogers Hospital is in order. Your hospitality, food, and accommodations can't be beat, and if we had enough money to buy the place, we would do it just to use for the annual visitations to Will Rogers.)

As regards that institution, it takes on a new shine, lustre, and efficiency every time we go up. The other weekend saw a record number of industryites show up for the annual inspection and board meeting, with the traveler making the longest trek being James Carreras from London. The latter, first assistant chief barker of Variety Clubs International, was so impressed with the hospital and its program that he vowed to try and work out an angle whereby greater assistance could be forthcoming from Variety. It may mean incorporating help to children in the Hospital agenda, as the Variety charter, he said, makes the aiding of children mandatory. He offered to endow a bed at the Hospital.

Operating out of the Whiteface Inn at Lake Placid, the group arrived at the Hospital and were greeted at the briefing session by Dr. Edgar Mayer, who again expressed amazement at the care of the patients and methods. Administrator Dr. L. Fred Avayzian called patient Charles Wright in to meet the group, and he demonstrated how an operation and insertion of a battery operated stimulant beneath the skin which was connected to the heart overcame a slow heartbeat which invalidated Wright. The latter, a motion picture printer and lab technician, has a new lease on life.

Dr. Fitzpatrick, head of research activities, reported that his work was progressing at a satisfactory rate. Dr. Morris Dworski reported that he was going to present a paper at a tuberculosis conference in Rome, which will dwell on a vaccine that was developed at the hospital to eliminate TB in countries where the infectious disease runs in high numbers. Note was taken of the forthcoming retirement of Dr. H. McCreary as assistant medical director on Sept. 1. We wish him well and he will be missed. The summer student research seminar was discussed, and some of the lucky students were introduced, while one of the visiting experts figured that more equipment, more space, etc., would be needed to take care of the ambitious program.

Another expert, Dr. N. Nelson, was also pleased with the results of the project which can provide a definite aid in the ever increasing need for teachers, investigators, and doctors, and he too cautioned that the program that the institution has outlined for itself will take work and money.

Just prior to the luncheon in the hospital, a plaque was unveiled in the rotunda which houses the statue of Will Rogers and other plaques in honor of those who have passed on, for John J. O'Connor by his widow. At the luncheon, chairman of the board Dick Walsh asked a silent tribute from the assemblage in honor of the late Bill German. Surrounded at the head table by Irving Goldberg, Alan Freedman, Arthur Mayer, Morris Lefko, Max A. Cohen, Irving Ludwig, Charles Kurtzman, Ted Mann, Fred Stein, Charles Boasberg, and Murray Weiss, Walsh paid tribute to the doctors and staff for a job well done. Local residents and officials welcomed the group, and hospital president Ned Depinet read a letter from the widow of the late editor Chet Bahn expressing admiration for the work that the hospital is doing and enclosing a check for \$500 in Bahn's memory.

Director Ned Shugrue came in for praise on the way he has carried out his function. Distributor chairman Henry "Hi" Martin believed that the million dollar quota can be exceeded this year with the assistance of all branches of the business. Jess McBride, Paramount branch manager in Minneapolis, was given an award as the Man of the Year for his extraordinary efforts on behalf of the institution. Secretary of the Screen Actors Guild Harold Hoffman made his usual outstanding contribution to the occasion in the form of money—\$2,000 from the SAG, \$2,000 from AGVA, and \$1,000 from the American Guild of Musical Artists.

Fred Schwartz played host to the group at his Timberdoodle lodge for a pleasant respite of a couple of hours.

The next morning, the board of directors meeting, which was attended by all visitors, saw the slate of officers reelected with Arthur Mayer added to the list of vice-presidents. Reelected were Ned Depinet, president; Richard F. Walsh, board chairman; Harry Brandt, Robert Mochrie, Herman Robbins, Fred Schwartz, Joseph R. Vogel, Murray Weiss, vice-presidents; S. H. Fabian, treasurer; Sam Rosen, associate treasurer; Max A. Cohen, secretary; Ned Shugrue, executive director. The entire board was also renominated and elected.

Depinet in his president's message reported that the last sales managers' campaign was the greatest. He noted, too, that admissions were multiplying due to the greater number of chest diseases that are now treated, such as emphysema, lung cancer, as well as tb and others. As a result, we have to do a better job than was done in any other year. He reviewed the activities of the hospital, stating that it's important to our industry . . . to our people . . . to all mankind that we keep our Will Rogers Hospital and its O'Donnell Research Laboratories on the rise.

From Allied came word that a resolution was enacted urging every Allied theatre in the country to offer increased cooperation. The treasurer's report was presented by Harry Goldberg in the absence of Si Fabian or Sam Rosen, both of whom couldn't make this trip, a rarity, and the result was, as usual, a need for more money. Charlie Okun, who is leaving Coca Cola in the fall, insisted on making a personal donation of three hundred dollars.

As regards fund raising in the past year, Loew's, Fabian-Rosen Theatres, RKO, and AB-PT all showed increases over the year before, and IATSE locals participating in the Scrap-n-Drippings Drive tripled the amount they donated over a year ago. The "Cleo-

(Continued on page 15)

## Extensive U. S. Participation In Moscow Film Festival

WASHINGTON—Four major American feature films and a score of motion picture personalities and industry leaders will be participating in the 1963 Moscow Film Festival, July 7-21, according to George Stevens, Jr., director of USIA's International Motion Picture Service, who will be chairman of the United States delegation.

The American group, constituting one of the largest and most impressive U. S. representations ever to appear at an international film event, so far includes Danny Kaye, Tony Curtis, Billy Wilder, Stanley Kramer, Richard Brooks, Jean Simmons, John Sturges, Shelly Winters, Harold Mirisch, Walter Mirisch, James Clavell, Susan Strasburg, I. A. L. Diamond, and Abby Mann.

"The Great Escape," produced and directed by Sturges for the Mirisch Company and released through United Artists, is the official United States entry in competition which is expected to include more than 50 nations. Selected by the Hollywood Guilds Festival Committee, "The Great Escape" will be shown the night of July 10 in the Kremlin Palace of Congresses.

In addition, three other American films never before shown in the Soviet Union will have their premiere performances out-of-competition. "Some Like It Hot" and Oscar winners "West Side Story" and "Ben Hur" will be presented as representations of the accomplishments of certain of the artists who will be present and also as reflections of high accomplishment and diversity in American filmmaking. It is possible that an additional film will round out the group.

The official U. S. Government delegation headed by Stevens will also include Frank G. Siscoe, director of Soviet and Eastern European Exchanges Staff, Department of State, who will serve as special representative. Terrence Catheman, first secretary of the American Embassy in Moscow, will serve as advisor.

American member of the Jury will be producer-director Kramer who will produce a documentary film exploring the differences and similarities of American and Soviet attitudes toward motion pictures. Accompanying Kramer to Moscow will be UCLA graduate cinema student Abe Polsky, who will assist in the production.

In response to an invitation from Ivan Pyryev, Soviet director and official of the Festival who recently visited Hollywood, Kramer will take with him several of his films for showing to Russian filmmakers.

The Moscow Film Festival provides a special opportunity for distinguished American films to be shown in the U.S.S.R. as well as a chance for American artists to explore Soviet filmmaking and meet Russian citizens.

In addition to the usual film festival activities the American guests will visit Soviet film studios and the Institute of Cinematography, meet with Russian film artists, and be given side trips to Leningrad and Tbilisi.

### Foster To Leave Col.

NEW YORK—Harry Foster, eastern production manager for Columbia Pictures, is leaving the company as of the end of July. Foster has been with Columbia for 37 years, during which time he produced and directed over 300 short subjects, features, and television shows. He will announce his future plans at a later date.



# LONDON Observations

By Jock MacGregor

BEFORE PRESENTING the awards at Associated British Cinemas annual showmanship lunch, general manager Bill Cartlidge recalled how privileged he had been recently to hand Donald Mawditt of the ABC, Halifax, MOTION PICTURE EXHIBITOR's check for being one of the world's top three showmen. "I believe," he said, "this is the measure of the standard we maintain. . . . Now, more than ever before, ingenuity in promotion is vital. It is not enough just to screen a first class film. Its presentation must be brought to the attention of the public by every possible media—through newspapers, tv, radio, advertising, and compelling exploitation." He named Denis Cave of the Super, Oxford (now at head office), champion, and Alan Short of the Mayfair, Tooting, South London, runnerup.

Bill believes that to a certain extent the future lies in nurturing the loyalty and sustaining the interests of youngsters in the cinema. In consequence, he places considerable importance on the Minors Matinees which are run in 220 ABC houses on Saturday mornings. "In this particular field," he said, "there is intense competition for youthful patronage. We do everything possible to provide the children with the right type of entertainment and above all the proper atmosphere in which they can enjoy their theatregoing." He gave the award for the best showmanship for Minors Matinees to James Gold of the ABC, Riddrie, Scotland.

Jack Goodlatte confessed that despite his many interests in ABPC his true love is with the theatres and that they thrill him still more than he cares to say. In consequence, he was particularly happy that at the last minute Sir Philip Warter had invited himself to the lunch. Sir Philip used the occasion for more plain speaking about the industry in general and Associated British in particular and the part it would be playing in the future.

Chairman for 20 years now, Sir Philip inspires confidence and brings great dignity and authority to an occasion. He referred to the extremely difficult fall in attendances but was not unduly worried, for ABC believes in the future of the cinema and, particularly, in modern cinemas in key situations. He refuses to be panicked into over-diversification and plans to stick to things they understand. It may take a little longer, he admitted, but he is sure they will win through and find the right balance between cinemas and other forms of entertainment. In concluding, he said he regarded the welfare of the people who work for the corporation as "more important than the welfare of the shareholder," and added, "in taking that view, the shareholders in the long run will benefit."

**THE FINEST** promotion presentation that I can recall for a one reeler was staged by George Grafton Green for Rank's latest "Look at Life," "Glamour Gets a Passport." Built around the Incorporated Society of London Fashion Designers show for the Queen Mother, this color film deals with export of British clothes abroad. The screening was preceded by the most ingenious live fashion show which incorporated film and screen effects. Norman Hartnell, the Queen's dressmaker, Sambo Fashions, and Marks and Spencers chain store combined, as they do in the film, with specially designed clothes, never before seen by the press. Aided by 12 beautiful models, headed by Hartnell's stately Sally Jamieson and Carole Bowden, and projectionist Swanson and his boys handling the effects with split second timing, the show got even the press boys applauding.

RAIN STOPPED many attending the Cinema Trade Benevolent Fund's thank-you garden party to the Variety Club at the Glebelands Home. The Film Publicists Guild promoted and manned sideshows such as the ABC Gambling Salon, Top Rank Bingo, UA's Dartists Board, Disney's Treasure Island, Warner Pathe's cocoon shies, and Rank Distributors Lucky Dip. Cecil Bernstein won a vacation in Spain; Arnold Barber a Bell Howell movie camera; Bill Cartlidge a Teamaster set; Bill Luckwell a personal weighing machine to keep an eye on those spreading inches; and Walter Seltzer, a book about his associate, Marlon Brando. Such was the Luck of the Draw!

## DeLaurentiis' "The Bible" Filming Starts July 15

ROME—After three years in writing and preparation, producer Dino De Laurentiis announces his monumental production, "The Bible," will go before the cameras on July 15.

Appropriately enough, the production will begin with the actual beginning of the Bible, with Adam and Eve in the Garden of Eden sequence. France's director, Robert Bresson, will direct this episode, which will also include the Creation on through to the murder of Abel by Cain, from a script by Christopher Fry, noted poet and playwright who wrote the entire screenplay for the ambitious project.

Site of the Garden of Eden is located close to Rome but is to be kept secret, as the set is to be closed to the press in the interest of good taste and to avoid any sensationalism. Adam and Eve are to play their roles exactly as they were written in the Book of Genesis, nude.

While the Garden of Eden is being prepared, including the Tree of Knowledge, De Laurentiis has scouts in various countries searching for an unknown girl to portray Eve. He is looking for a girl in her teens so completely different in appearance that she will resemble no one and will not be identifiable to the public, and therefore will be accepted by everyone as Eve and not as an actress simply playing a role.

In the meantime, sets for the Abraham-Isaac episode, to be directed by Orson Welles, are being constructed on the lava-scarred slopes of Mt. Etna, in Sicily. Welles is also scouting locations in Spain for the Esau and Jacob sequence, which he is also to direct.

The third director, Italy's famed Luchino Visconti, is currently preparing the Joseph and His Brethren episodes, which he plans to film on location in Egypt in October.

"The Bible," which will cover from the Creation to Joseph and His Brethren, is the first time in motion picture history that a producer has attempted to film the Sacred Texts in continuity. Others have simply taken isolated stories from the Bible.

### NEW YORK SCENE (Continued from page 14)

patra" premiere at the Rivoli, courtesy of Salah Hassenein, brought in a net of \$71,022 to the Hospital. The Robbins family was thanked as usual for their efforts as was DeLuxe Labs and Alan Freedman and sons.

Distributor chairman Martin stated that the campaign will be broken down on a regional basis this year, with each area to be supervised by a different sales manager and extra help forthcoming from regional division managers. Increased theatre collections will be urged. Jerry Pickman was thanked for his efforts on last year's sales managers' drive.

Dr. Leon Warshaw, medical adviser in the industry (Paramount and UA) had words of praise for the operation as well as a warning that more and more money would be needed to carry out the hospital and research program. The trade press came in for its share of thanks for the cooperation and space that is always forthcoming. Charlie Kurtzman, exhibitor head, urged enough collectors on hand when collections are made and that the Christmas Salute by people within the industry not be neglected. J. Meyer Schine, another first time visitor, also expressed gratification at what he saw, and he pledged cooperation, also urging care on the selection of the film during which collections would be made. Allied's Sidney Cohen urged the proper collectors and offered his experiences with volunteer fire department people, which were excellent.

Night club collections were urged to be included as were the fields of music, radio, and tv, legit theatres, and even the supply dealers. Phil Gerard, public relations chairman and another first-time visitor, expressed wonderment at what he saw, and he hoped to mobilize his advertising and publicity colleagues in all the companies and come through with a noteworthy public relations campaign.

Anybody know what to do for about 30 mosquito and gnat bites?

More  
light  
+  
slower burn=  
lower costs

**N**ATIONAL  
TRADE MARK

**PROJECTOR  
CARBONS**

## ALBANY

MGM premiere of "The Main Attraction" and "Drums Of Africa" at Fabian's Mohawk, Saratoga and Riverview Drive-Ins, as well as Alan Iselin's Auto Vision and Turnpike placed that distributing company among the group who have recently arranged first run breaks at Albany area ozoners. MGM has "Captain Sindbad" scheduled to top a July first run at the automobilers; and "Flipper" and "Cattle King" as an August combo. . . . Al Golden, long an MGM salesman in Buffalo, Detroit, etc., and George Waldman's Albany salesman for a time in 1962, is new sales representative for 20th-Fox in the local exchange district. He had been living in Buffalo recently. . . . Todd Armstrong, co-star, Columbia's "Jason and The Argonauts," grabbed newspaper, radio and television publicity during stopoffs here and in Schnectady. Columbia manager Herbert Schwartz arranged various tieups before the film played both cities. . . . George Simon, formerly of the Lafayette, Buffalo, was settled at his new post at Dipson's Palace, Jamestown, N.Y. . . . Bob Bowman, district manager, Stanley Warner Theatres, was a visitor with Gus Nestle, manager, Wintergarden, Jamestown, N.Y., on one of his bi-monthly trips.

## BOSTON

The theatre boxoffice bandit who had been terrorizing theatre cashiers and holding up film houses in the city was finally captured by a theatre manager assistant and a doorman at the Astor Theatre. An ex-convict, Donald Fraser, 29, of Waltham, Mass., was tackled and subdued in a cab which he had jumped into after holding up the cashier of the theatre and grabbing \$51. William Liberman, 22, the assistant manager, and Joseph Harwich, the doorman, leaped after the holdup artist after being alerted by the cashier, Miss Beatrice Kasabian, 35, who had transferred to the Astor after having been held up by the same robber at the Keith Memorial. Police said that Fraser admitted to robbing the Keith Memorial of \$116 on March 17, and attempting to hold up the State on the same day. Miss Kasabian said that the holdup man came into the booth at 7 p.m. on a Sunday evening, and said: "Give me what you got." She said he asked for all the bills and when she gave him a one dollar bill, he demanded "Give me more or you'll get hurt." She handed Fraser a stack of five dollar bills and he ran into the street and hailed a cab. The cashier called Liberman and Harwich, who grabbed the unarmed robber. Police said the man had served five years in prison and has been arrested for several offenses. A check into his belongings in Waltham turned up an empty envelope with the words "Give me all the money or you might get hurt" written on it.

## BUFFALO

Sidney J. Cohen, president (and national director) of Allied Theatres of New York State, Inc., has issued a special convention bulletin on the organization's big pow-wow to be held Monday through Thursday, July 29-Aug. 1, at the Concord Hotel on Kiamesha Lake in the Catskills, in which he urges all members and their friends to get their reservation in early as the time of the convention is prime time at the famous resort hotel. A showmanship award will be presented at the convention to the New York State Showman of the Year. . . . Richard C. Hayman, Hayman Theatres, Niagara Falls, has been reelected president of the Buffalo Jewish Center. Mrs. Henry Angert, Harold Kirschen-

baum, and Morris Mesch have been named vice-presidents. Louis D. Rekonon is treasurer, and Dr. Richard Ament, financial secretary. Mrs. Harold Hirsch is recording secretary. . . . One financial crisis has been passed, and the result will be a continuation of operations at the Circle-Art, manager Fred Keller has announced. Earlier, Keller had reported that dwindling attendance might close the art house. However, the theatre now will remain this summer under a slightly revised policy. Twenty famed works, dear to the art cinemas, have been booked for the theatre's summer Film Festival, extending through Aug. II. The theatre also announces two stage attractions, a folk-singing jamboree, July 12, and Ionesco's play, "The Lesson." . . . Tent 7, Variety Club of Buffalo, will hold its annual golf outing on July 22 at the Erie Downs Golf and Country Club across the border in Canada. . . . In appreciation of the outstanding job done by the members of the Women's League of Tent 7, Variety Club of Buffalo threw a luncheon in their honor in the club headquarters. Chief barker Nathan Dickman presided and there was a record turnout of barkers and barkerettes. . . . Charlie Funk, manager, Century, will present the Sonny Liston-Floyd Patterson heavyweight championship bout via closed circuit tv on July 22, and Funk promises a "bigger-than-life ringside projection. Tickets are scaled from \$3 to \$4. The fight will be transmitted by Sportsvision, Inc. . . . A persistent fellow is Donald Smith of Lackawanna. As president of the Jane Powell Club 12 years ago, he greeted the actress on her arrival in Buffalo for a theatre appearance. The event, pictured in the Courier-Express of Oct. 12, 1951, was duplicated the other day at Melody Fair. When the star arrived to rehearse for "The Unsinkable Molly Brown" at the North Tonawanda tent theatre, there was Smith. He's still president of the club. He presented Miss Powell with a bouquet of roses and was greeted warmly by the actress. Both he and Jane agreed that each had changed little in 12 years.

## CHICAGO

Mrs. Patricia Pierstorff, chairman of the Kansas City club affiliated with the Women of the Motion Picture Industry, was here to tell women in the film industry about the organization and perhaps start a chapter here. Mrs. George Regan was hostess of the meeting held in the Creative Arts Building. . . . R. B. Graff, Universal exchange manager, has left for his new post at Universal's New York headquarters. Harry Buxbaum is due here from Cleveland to take over Graff's position. . . . Frank Romola and Robert Sinise, formerly film cutters at Fred Niles Film Studios, have set up their own shop, Cam-Edit, with offices and quarters at 30 East Oak st. They will edit and check films for amusements, business, school, and other fields interested in the use of films. . . . Ace, Hessville, Ind., closed for remodeling, has now reopened under the new name of the Kennedy. Si Griever has been named to handle the booking. . . . Romelle Bowling, succeeding Karin Gore, is the new secretary of Ed Seguin, Balaban and Katz's chief of advertising and publicity. . . . Bernard Mack, president of Filmack Studios, has named Sam Fox as office manager. Fox was previously assistant to the president of White Photo Sales, a photographic equipment company. . . . Demos Brothers, operators of Balmoral, are now doing their own booking and buying for their new house. . . . Earl Colvin has joined the managerial staff of Schoenstadt's Atlantic.

## CINCINNATI

James A. Conn, in the motion picture industry for 56 years, of which 27 years have been with the National Theatre Supply Co., retired as branch manager. He is to remain, however, on a consultant basis and will be available for emergencies. Thomas M. Fisher, who has many years of experience in the equipment field, succeeds Conn as branch manager. . . . Jerry Lewis, while here for personal shows for "The Nutty Professor" at the Albee, met Kerrie Whittaker, age six, and her brother, Robbie, seven, the "duo" national poster children of the Muscular Dystrophy Association of America. Lewis, MDAA national chairman, met the children again later in the week when they met President Kennedy in Washington. . . . Also in town were Herman King of King Bros., producers of "Captain Sindbad," Palace, and Roger Bower, MGM publicist. . . . Charles Behlen has closed the Nicholas, Nicholasville, Ky. . . . Ray Russo, 20th-Fox branch manager, passed cigars and candy in honor of Nancy, born June 7. . . . Margaret Woodruff, Columbia booker, was in Bellefontaine, O., for the first reunion of her high school graduating class.

## COLUMBUS, O.

Ground was broken June 21 for the \$6.6 million 1200-car parking garage to be built under the State House lawn in the center of the downtown theatre area. The huge facility, across State st. from Loew's Ohio, RKO Grand, and Hartman legitimate theatre, is expected to be in operation by Christmas, 1964. . . . Laurence Buck and Charles Pratt, veteran Columbus stagehands, were honored at a stag get-together at Veterans Memorial. The two were presented with gold membership cards, emblematic of their 50 years of service in Local 12, IATSE. . . . Sandy Henry, 19-year-old finance company employe, won the title of 1963 Miss Firefighter and received the Sandra Dee trophy, sponsored by the star of "Tammy and the Doctor" at Loew's Ohio. The presentation was arranged by manager Sam Shubouf of Loew's Ohio. . . . Thief escaped with \$750 in theatre receipts from the boxoffice of the Parsons Follies. . . . Herman Hunt announced the opening of "Lawrence of Arabia" at Hunt's Cinestage July 10. . . . RKO Palace announced booking of the Sonny Liston-Floyd Patterson closed-circuit telecast for July 22. . . . Sam Shubouf, manager of Loew's Ohio, is recovering from an ear operation. . . . Samuel T. Wilson, Dispatch theatre editor, was hospitalized for a minor operation. . . . Ed McGlone of RKO Palace, presented a special morning show on opening day of "Savage Sam" featuring a personal appearance of Flippo, star of a clown show on WBNS-TV. . . . Construction is expected to begin soon on the office building on the site of the demolished Loew's Broad. The property is owned by the Huntington National Bank.

## DALLAS

The Esquire has started accepting the presentation of movie discount cards for tickets to "Lawrence of Arabia." The cards entitle the holders to reserved seats at 90 cents each. The 90 cents rate is also available to students who present identity cards. . . . Al Reynolds, Stanley Warner of Texas headquarters, was in the Baylor Hospital here undergoing diagnosis. . . . Bruce Sherron has been employed by Metro-Goldwyn-Mayer, shifting over from the Warner Bros. exchange in one of many changes taking place on local Film Row. Jimmy McFall has resigned as booker with

United Artists to join the staff of American International Pictures as an auditor. Tommy Smith moved from Metro-Goldwyn-Mayer to take over duties as a booker at United Artists under James Highter, who has been promoted to head booker at the exchange. . . . Fred Beiersdorf has joined the staff of General Films, local film exchange operated by Bob O'Donnell. Beiersdorf is covering western Texas for the exchange. . . . Bernard Brager, manager, Paramount film exchange, returned from Chicago where he attended a sales conference. . . . William A. Payne, amusements editor of The Dallas News, devoted one of his recent columns to the activities of Frank Crabtree, who does lobby displays and theatre fronts. . . . Members of the Dallas chapter of Women of the Motion Picture Industry rallied to the cause of Joyce Gleason, who was a former booker at National Screen Service, when the Gleason home was destroyed by fire.

## HOUSTON

A special coupon appeared in the newspaper ads of the Alray which was good for a free admission with one paid admission. The Alray is sending out program information to those asking for them on the foreign films which are being featured each week. . . . Bob Conrad, the Warner Bros. star of television's "Hawaiian Eye," was here as advance man for "Follow That Surf," a 90 minute documentary that will be shown here by Conrad. It was produced by Conrad and is narrated by him and filmed in Hawaii during his many trips there. The first portion is devoted to surfing and the second portion to scenes of the island which are off the regular tourist routes. . . . Houston business, civic, and government leaders were guests at a premiere showing of "The World of Henry Ford." The 35 minute, color film was produced by the Ford Motor Company as part of the year-long Henry Ford centennial observance.

## JACKSONVILLE

An announcement has been made in Lakeland, Fla., of the formation of Grove Entertainment, Inc., a new company in the field of film exhibition for the purpose of operating a new indoor theatre, the Grove Park, now being completed at the local Grove Park Shopping Center. Heading the new concern is Miss Jeanne Hart as president; Herb Roller, former manager, Polk Theatre, as general manager and vice-president; Thomas Dell, secretary; and Ralph Penn, treasurer. Designed by architect Donovan Dean of this city, the Grove Park is a \$260,000 masonry and steel structure with a seating capacity of 900. It will have a first-run policy and is expected to be open about Oct. 1. . . . Sandra Smoot of Metro is the newest WOMPI member. . . . Mrs. Waldo Norris, tv personality of WFGA, Channel 12, interviewed Mrs. Ida Belle Levey, WOMPI president, for a public presentation of WOMPI's charitable and social activities in the community, which have greatly improved the public image of the motion picture industry in Jacksonville. . . . New WOMPI committee chairmen for 1963-64 have been announced by Mrs. Levey as follows: Vivian Ganas, FST, program; Betty Healey, UA, membership; Anne Dillon, FST, publicity; Lillian Woodruff, UA, and Anne Dillon, industry and public service; Vivian Ganas, social; Doris Humphreys, UA, finance; Joyce Malmborg, AA, extension; Mary Hart, FST, bulletin; Dorothy Zeitlinger, FST, by-laws; Shirley Gordon, Warner Bros., telephone; and Mildred Land, UA, Will Rogers

Memorial Hospital. . . . To the delight of Film Row, the Motion Picture Charity Club's softball team has captured the first-half championship of the 1963 Jacksonville Recreation Softball League under the dynamic management of Dave Harris, Paramount booker. The first half ended with three teams in a tie—MPCC, Owens-Illinois Glass Co., and Gulf Oil Co. Results of the play-off games were MPCC 11—Owens-Illinois 3 and MPCC 12—Gulf Oil 2.

## MIAMI, FLA.

The Miami News and Florida State Theatres are cooperating for the seventh consecutive year in a 12-weeks special weekly Wednesday children's show at the Boulevard, Shores, Beach, Paramount, Coral, and Gables. Youngsters pay 15 cents and present a coupon clipped from the News. The coupon appears every Sunday, Monday, and Tuesday. Also, the paper's Sunday Amusements Guide carries a coloring contest for which prizes are given. . . . The Coral, Ft. Lauderdale's first new theatre in more than 12 years, opened with the first Broward County showing of "The Nutty Professor," starring Jerry Lewis. The 1,000-seat Coral has 42 inches between rows, with green and white washable plastic and vinyl upholstery. The left side of the house is sectioned off for smokers. All theatre seats are push-back type. The 44x19 screen is adaptable for CinemaScope, wide screen, and 70mm. The theatre was designed by E. Abraben Associates, with Robert Collins as consultant for Florida State. Fred Lee was moved from the Florida to become manager of the Coral, with Dave Wallace assisting him. Hal Cummings is manager Florida, with Carmella Warren assisting. . . . Children were invited to list on a post card as many Grimm Fairy Tales as they could, the winner to receive a transistor radio from Radio Station WFUN, in a tieup with Wometco Theatres' running of "Wonderful World Of The Brothers Grimm," playing at the Carib, Miami, Miracle, 163rd Street, and Essex.

## NEW HAVEN-HARTFORD

Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, has added an innovation to extended Elm engagement of Columbia's "Lawrence of Arabia." The attraction is being screened at 7:15 p.m. on Tuesdays, as compared to 8 p.m. screening time other weekday nights and 7:30 p.m. on Sundays. Object, understandably, is to attract greater family patronage midweek. In addition, a Hartford organist is providing nightly music in the lobby. . . . Local visitors included Hy Fine of New England Theatres, Inc. (ABPT), discussing upcoming product promotion with Ray McNamara, Allyn resident manager; Phil Engel, AA field promotion man, here ahead of "55 Days at Peking"; Manny Youngerman of MY Films, New York, meeting with Bob Tirrell, district manager, Lockwood & Gordon Enterprises, on "Damaged Goods"; and Norman Pader, M-G-M exploitation department, here for "How the West Was Won" promotion meetings with Manny Friedman, Cinerama Theatre resident manager. . . . Bill Trambukis, acting northern division manager, Loew's Theatres, Inc., met with Ruth Colvin, Loew's Poli, and Lou Cohen, Loew's Palace. . . . Stanley Warner zone manager James M. Totman has named John Scanlon III, formerly operator of the now-shuttered Lockwood & Rosen Strand, Winsted, as manager of the College, Storrs, succeeding Leonard Kupstas, shifted to the deluxe Strand, Hartford, as assistant, replacing Charles Powell, who has

left the circuit. . . . SW's latest Connecticut project—the 1150-seat theatre facility in the Hamden Shopper Center—starts construction within a matter of weeks. It will be second SW showcase within metropolitan New Haven. (Other, of course, is downtown Roger Sherman, the zone's flagship). . . . TOA board chairman Albert M. Pickus, owner-operator, Stratford, Stratford, has installed a new theatre-wide concave superoptic screen. He marked installation with premiere of MGM's "In the Cool of the Day." . . . George Phelps has taken over lease of the Parkway Corporation's Park, Westfield, Mass., most recently operated by Murray Lipson, who is now general manager of the A. M. Schuman theatres in metropolitan Hartford. The Lipson Majestic, West Springfield, Mass., is now managed by Mrs. Lipson.

## NEW ORLEANS

O. J. Cole's Ritz, Pascagoula, Miss., resumed operations after a short closing for refurbishing. . . . Charles Bazzell has taken over complete operation of the hardtop Carol, Denham Springs, La., from Mrs. L. E. Watson. For several years he handled the buying and booking. . . . Southern Amusement Company suspended operation for a week at the Rice, Crowley, La., for repairs and refurbishing. . . . Louis Maurin closed the Joy, Gramercy, La. Associated in the operation was Bill Cobb, head, Theatre Booking Service. . . . M. A. Connett reopened the Locke, Jackson, Ala., after a brief closing. . . . The Foley and Firhope, Ala., conventional theatres, recently went back to full week's schedule of shows. . . . Percy Duplissey resumed full time operation at the El Rancho Drive-In, Deridder, La. . . . Sympathy to Mrs. Catherine Bonneval, United Artists exchange, whose mother passed away. . . . The local WOMPI's entertained the ladies at St. Anna's Home at a card social. . . . R. N. Wilkinson, U division manager, was in at the local exchange. . . . Ellen Beyer, Film Inspection Service, was on the sick list. . . . Shirley LaRouge, formerly with U's front office staff, is back temporarily to relieve during vacation period. . . . Donald George Bragg, 1960 Olympic pole vaulting champ, was in to publicize Columbia's "Jason and The Argonauts" and appeared at several NORD playgrounds for a get-together with youngsters under NORD auspices. . . . L. M. Fulton kept the Bellamy, Ala., theatre dark for a week while on a vacation trek, saying he couldn't get anyone to take care of the business while he was away. . . . Lew Langlois closed the St. Francisville, La., theatre. . . . WOMPI's Claire Rita Stone, Thelma Reinert and Eugenie Copping lent a hand in preparing kits to be used by the New Orleans Chapter of the Leukemia Association in their house to house drive. . . . Actress Jill St. John was in in connection with Paramount's "Come Blow Your Horn," coming to the Sanger on July 3.

## PHILADELPHIA

Paul Klieman, the local colored theatres impresario, is going into the production of films with all-colored casts. He says he has the financing all set. . . . The Andalusia Drive-In recently had a "Five Features Beauties vs. Beasts" show plus free sandwiches and blood bath cocktails after 12:30 a.m. all for one admission. Shown were "The Slave Empress," "The Alligator Women," "The Wasp Woman," "Viking Women and the Sea Serpent," and "Seven Women From Hell." . . . Recently we confused Eli Epstein, Ellis Theatres, with I. Epstein, Atlantic Theatres. It was Eli who was hospitalized. Isadore is in good health.

Sorry. . . . Sidney Eckman, MGM branch manager, advised exhibitors that he had a flock of novelties such as rubber electric light bulbs, imitation candy, imitation finger bandages, etc., for use as give-aways to children with "Captain Sindbad," and that the exchange would share the cost which is about three cents each. . . . Local producers Jimmy Myers and Red Benson were busy editing their first film, the Lillian Reis starrer, "The Block." . . . The two-a-day, reserved seats engagement of 20th-Fox's "Cleopatra," SW Stanley, started off with five premieres: a Philadelphia Philanthropies benefit for "The Home For The Jewish Aged," the Optimist Clubs of Philadelphia, Motion Picture Associates of Philadelphia; The City Of Hope; and the American Medical Center of Denver. . . . Sam Speranza, formerly with Stanley Warner Circuit in Philadelphia, is now a salesman for United Artists in New York City. . . .

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Harry Brillman, formerly with Tri-State Buying and Booking Service, now a buyer for the Ellis Circuit. . . . Claude J. Schlanger held a cocktail party and buffet dinner to celebrate the opening of Budco Theatres' 61st Street Drive-In in Southwest Philadelphia. . . . Stanley Warner will show the closed circuit television of the Liston-Patterson heavy-weight fight at the Logan, 69th Street and Stanley, Camden, N.J. on July 15. Admission is \$4.00.

### PORTLAND

An estimated \$50,000 is being spent at the Paramount, major downtown house here, for the arrival on June 26 of 20th-Fox's "Cleopatra." . . . Included in the painting, repairing, and redecorating program is the installation of a Todd-AO screen, reported by Ron Mesher, manager, as the largest screen in a conventional theatre here. New Norelco projection equipment for the 70mm Todd-AO film, as well as Ampex stereo units, have been installed as well. Ticket sales for "Cleopatra" are reported excellent. . . . Jim McMillan, Columbia representative, brought Nancy Kovack here to exploit "Jason and the Argonauts." A reception for the press was held in the new Portland-Hilton Hotel. . . . Guests here for the Portland-Hilton opening last month included Janet Blair, Ruta Lee, and John Gavin, Universal-International actor. Jeanne Crain also was among guests. The \$12½ million, 23-story hotel is located in downtown theatre area—opposite the Broadway, Fox, Orpheum, and Music Box.

### ST. LOUIS

Danny Thomas surprised everyone at the Martin Cinerama when he quietly bought a ticket and walked in to see the show. Quickly recognized by patrons and manager Paul Danesh, he was stopped for a few autographs and to sign the guest register. While chatting with Danesh, he said, "I could have gone to the ball game—or the Municipal Opera—but decided the perfect entertainment was a good movie." He was in town conferring with sponsors. . . . Mark Saber, new floor manager at the Cinerama, was formerly with the State, Bowling Green, Ky. . . . Diane Stefter has been hired by Columbia to be secretary to the office manager-booker. She replaces Susy Grana, who is expecting a baby. . . . Eric H. Rose, manager, Grandview Cinema, announces the birth of a son, Scott Maurice. Rose and his wife Suzanne moved here from Detroit where he was with the Trans-Lux Krim Art Theatre. . . . Herman Gorelick, Crest Films, spent a week in Kansas City. Crest announces that it has discontinued the handling of distribution for Parade Pictures in the St. Louis and Kansas City territories. George Cohn, Crest, reports that he heard from veteran film man Maury Stahl recently. Stahl is currently operating the Siloam Theatre, Excelsior Springs, Mo., and sends his regards to his many friends in this area. . . . Bud Rose is in town for AA publicizing "55 Days at Peking." . . . The Hollywood, Albion, Ill., which has been booked by the Turner-Farrar Circuit, closed. . . . Howard Vogel and John Dilges, who have taken over the Strand, Fairfield, Ill., are in the midst of redecorating and renovating the theatre. . . . Ben Weiner, field exploitation director working on "Jason and the Argonauts" for Columbia, gave a luncheon for the press to meet Nancy Kovack. Weiner is also working on the promotion for "Bye Bye Birdie," opening in July.

### SAN ANTONIO

Tom Benson Chevrolet Co. sponsored a "Teen

Age Rally" on Saturday morning at the Majestic. There was a special stage and screen show for the teen-agers. . . . Premiere showing of Cantiflas in "El Extra" (The Extra) was held at the Alameda. Filmed by Posa Films International, S. A. it is being released through Columbia Pictures. . . . "The Longest Day," first seen here as a road show attraction at the Woodlawn, has been booked for a return showing, at popular prices, at the Josephine. . . . Independence Day, July 4, was designated as "Voluntary Desegregation Day" for the city of San Antonio. George Watson, city manager, Interstate Theatres, was named a member of the publicity committee. The committee has found that all San Antonio theatres are completely desegregated, one of the few cities having done so throughout the state. . . . Two new officers were installed at a meeting of the San Antonio Motion Picture Advisory and Reviewing Board. They are W. M. Ives, first vice-president, and Mrs. Sidney Kline, treasurer. Officers elected last year for a two year term are Ralph Langley, president, and Mrs. Paul Anderson, Jr., secretary. At the luncheon meeting, Langley presented a history of the organization, which has been classifying motion pictures, with special reference to their moral quality, since 1949. He also noted that the board is now operating a telephone classification service through which parents may be advised whether any current first run picture is suitable for children. . . . Tickets for the showing of "Cleopatra" at the Broadway which will open on June 26, are being sold well into the month of July. The back cover of Movie Guide is devoted to an ad for the showing of the film. . . . Mr. and Mrs. Charles Townsend have reopened their Canadian Drive-In, Canadian, Tex., and have closed their downtown Palace. . . . Don Gilbert and Russell Enlow, operators, Mission and El Rancho, Dalhart, Tex., plan to hold a kiddie matinee each Wednesday, offering a feature film, serial, and several cartoons. . . . Mr. and Mrs. Gardner Seaholm have purchased the Rice, Eagle Lake, Tex. . . . The Palace, Silvertown, is being dismantled, leaving only the Arena Drive-In operating there. . . . Cinerama returned to the Capri, El Paso, operated by Trans-Texas Theatres. "How the West Was Won" was given a special showing for a selective audience the first night, sold out the second night to the St. George Orthodox Church. There will be a matinee and night time performance at a top of \$2. Jean Stevens has been added to the Capri staff as assistant manager and Daisy Sines joins the staff as a new cashier. . . . Steve Backarrich and Jerry Lofland have taken over operation of the Downtown Drive-In, Fort Worth. . . . Leroy Mitchell has purchased the Ed Newman Theatres, Waco, Tex. Mitchell comes from Forney, Tex.

### SEATTLE

Seattle and Portland MGM offices have consolidated their accounting and billing departments. . . . "Jason and the Argonauts" opened at the Paramount, to be followed by "Bye Bye Birdie." Columbia publicist Jim McMillan was up from San Francisco working on the promotion of the two pictures. . . . The popular neighborhood University District Neptune Theatre is presenting a special "Summer Vacation Movies" attraction for children. A special bargain rate of \$2.50 buys a series ticket good for the 12 shows. Carefully selected and P.T.A. approved films make up the shows. The programs will be held Wednesdays from 1 p.m. to 3:15 p.m.

# REVIEWS

The famous pink paper **SAVEABLE SECTION** in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper **SERVICE SECTION** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO  
VOL. 70, No. 2

JULY 10, 1963

## ALLIED ARTISTS

### Play It Cool

MUSICAL  
74M.

Allied Artists  
(English-made)

ESTIMATE: Fair programmer.

CAST: Billy Fury, Michael Anderson, Jr., Dennis Price, Richard Wattis, Anna Palk, Keith Hamshire, Ray Brooks, Jeremy Bulloch, Maurice Kaufman, Peter Barkworth, with guest appearances by Helen Shapiro, Bobby Vee, Danny Williams, Shane Fenton and the Fentones, Jimmy Crawford, and Lionel Blair and his dancers. Produced by David Deutsch; directed by Michael Winner.

STORY: Billy Fury and his group of youngsters are off to Brussels to take part in a contest. As they prepare to board the plane, Fury's attention is attracted to Anna Palk, who he learns is an heiress being sent abroad by her father to break up her affair with disreputable singer Maurice Kaufman. They become friendly while waiting for the plane to take off, and when the flight is cancelled because of inclement weather, they get their money and decide to do some of London's night spots and try to find Kaufman for Palk. When they find him, he's with another girl, and Fury is able to warn him in time. Kaufman asks her to elope with him, but Fury and his gang interrupt that until Palk learns what a louse Kaufman really is. She is grateful to Fury and the boys for saving her. She willingly goes abroad, and everyone is more or less happy.

X-RAY: Here is an imported rock-n-roll entry that can serve as a pleasant programmer with perhaps a special slant for the teeners and others who go for rock-n-roll, the twist, etc. There are bits of comedy as well as plenty of tunes. The acting, direction, and production are fair. The screenplay is by Jack Henry.

AD LINES: "Rock-N-Roll Your Blues Away"; "Fun For Everyone Who Is Young At Heart."

### Shock Corridor

DRAMA  
101M.

Allied Artists

ESTIMATE: Sojourn in mental institution is repelling and unpleasant.

CAST: Peter Breck, Constance Towers, Gene Evans, James Best, Hari Rhodes, Larry Tucker, William Zuckert, Philip Ahn, Meyle Morrow, John Mathews, Chuck Roberson, John Craig. Written, produced, and directed by Samuel Fuller.

STORY: Ambitious reporter Peter Breck persuades his sweetheart, Constance Towers, a strip tease dancer, to pose as his sister and commit him to a mental hospital so he can investigate the unsolved knife murder of a patient. While three inmates saw the killing, their warped testimony makes little sense. Once committed and due to the coaching by Dr. Philip Ahn, Breck fits in easily with the group, concentrating on a word here and a

lucid sentence there until he determines that either a doctor or attendant was responsible for the murder. He is mobbed by nymphomaniacs when he wanders into a wrong section, and he is involved in a riot and put in solitary where he is subjected to tests and treatments. His behavior alarms Towers when she comes to visit him, and she tries to get him to give up the assignment. He refuses, saying that he is about to find the killer. It is an attendant with whom he has a violent battle. Breck writes the story that is worthy of a Pulitzer Prize, but he also deteriorates mentally so that he becomes a permanent patient of the institution with no hope of ever leaving.

X-RAY: Unpleasant, startlingly realistic, unusual, repelling, and depressing is this film that has to do with a reporter trying to uncover a murder in a mental institution. It seems doubtful that the average audience seeking the usual brand of entertainment is going to like what it sees, unless the stark drama found herein is what they are after. There are selling angles such as the murder in the mental institution, the attack on the hero by a group of nymphomaniacs, the expose of mental institution conditions, etc., that can be sold. Performances are generally good with Peter Breck particularly noteworthy as the sane reporter who is deeply and irrevocably affected by his experience. Direction and production are capable.

AD LINES: "A Experience That Will Shock Audiences"; "An Unusual Film That Will Be The Talk Of The Town."

## EMBASSY

### Women Of The World DOCUMENTARY

107M.

Embassy  
(Technicolor)  
(Italian-made)  
(English narration)

ESTIMATE: Informative peek at cultural and anatomical similarities of women of the world, in "Mondo Cane" fashion.

CAST: Women of the world; viewed by narrator Peter Ustinov; directed by Gualtiero Jacopetti, Paolo Cavara, Franco Prosperi; produced by Cineriz.

STORY: Director Jacopetti, his assistants Cavara and Prosperi, and an understandingly dedicated camera crew gird the globe in an effort to depict the women of the world at their best and worst, in her primitive and sophisticated aspects. A lot of film and many miles later, the wiles of women from Israel, Italy, Sriux, Paris, Ravenna, Stockholm, Papua, China, New Guinea, Sardinia, Tahiti (to mention a few) are shown in a wide range of situations depicting her in love, courtship, marriage, child-bearing, primping and politicking. The art of the slowed-down montage is employed to create the fascinating juxtaposition of modern and primitive as seen in "Mondo Cane." The nature of the material should, and does, yield intriguing scenes that capture much of the beauty of life. A well delivered, if occasionally biting commentary

by Peter Ustinov helps knit the collage together.

X-RAY: Many of the recent documentaries have a flavor not unlike a sociological or anthropological study. For the mature adult, this film can be both informative and entertaining without its material being questioned. Though not a sexploitation entry, the picture shows enough anatomy to qualify for the former. Fortunately, however much a paradox this may seem, the picture is being sold largely as a peep show, which will serve to warn parents that the film contains scenes that the adolescent might misinterpret. The director writes, "In the four corners of the earth where we have filmed, women, even if the color of their skin, and the shape of their noses have changed, whether they are naked or dressed, fat or thin, cultured or ignorant, are always the same." If this was his aim, the film comes close to the mark. Definitely an adult entry that could appeal both to the girly-minded and sophisticated.

AD LINES: "You Have Never Seen Anything Like 'Women Of The World';" "Every Incredible Scene Is Real!"

## MGM

### Murder At The Gallop COMEDY-DRAMA

81M.

MGM  
(Panavision)  
(English-made)

ESTIMATE: Miss Marple returns in another delightful mystery-comedy.

CAST: Margaret Rutherford, Robert Morley, Flora Robson, Charles Tingwell, Stringer Davis, Duncan Lamont, James Villiers, Robert Urquhart, Katya Douglas, Gordon Harris. Executive producer, Lawrence P. Bachmann; produced by George Brown; directed by George Pollock.

STORY: Margaret Rutherford (Miss Marple) is convinced that the death of a wealthy recluse was actually the result of murder. The culprit, she believes, is one of the relatives who have gathered for the reading of the will. Detective Inspector Charles Tingwell can't go along with her ideas, and so she and faithful friend Stringer Davis launch their own investigation. The dead man's sister is also murdered, and the family goes to the hotel and riding lodge operated by relative Robert Morley. Police investigate, and on the scene as a guest is Rutherford, determined to solve the case. There is another killing, and Rutherford is convinced that the motive is possession of an extremely valuable painting. With Davis' help, she confirms this suspicion. Tingwell reluctantly agrees to go along with her plan to unmask the killer. Rutherford feigns a heart attack. While she is presumably resting alone in a dark room, the killer strikes. It is Flora Robson, companion to the murdered sister, who is after the painting. Tingwell rushes to the rescue and the case is solved. Morley even proposes marriage to Rutherford, but she tacitly turns him down.

X-RAY: The talented hand of Agatha Chris-

tie is evident here, and the equally delightful comedy gift of Margaret Rutherford brings the unlikely sleuth, Miss Marple, to glorious life on the screen. The combination is a happy one indeed. Audiences should react favorably as the story plays out a deceptively leisurely pace, with interest never lagging. The climax is satisfactory, but the big thing is always the performance of the wonderfully jaunty Miss Rutherford. As is the general case in these English comedy-mysteries, support is excellent, with Robert Morley blustering as only he can in a gem of a character performance. The art houses will find it a natural, and discerning theatregoers in general situations as well should react favorably. It's gentle fun all the way.

**TIP ON BIDDING:** Fair program rates or better, depending on situation.

**AD LINES:** "Miss Marple, Fiction's Most Delightful Lady Sleuth, Moves In Where Scotland Yard Fears To Tread"; "A Mystery Gem As The Delightful Margaret Rutherford Cuts The Funniest Detective Capers Ever."

## Tarzan's Three Challenges MELODRAMA

92M.

MGM  
(Metrocolor)  
(Dyalscope)  
(Filmed abroad)

**ESTIMATE:** Colorful Tarzan adventure.

**CAST:** Jock Mahoney, Woody Strode, Ricky Der, Tsuruko Kobayashi. Produced by Sy Weintraub; directed by Robert Day.

**STORY:** When the spiritual head of an Oriental country is dying, a boy, Ricky Der, has been chosen as his successor over the objections of the dying man's brother, fierce Woody Strode, who wants to rule and then pass on the position to his young son. Jock Mahoney (Tarzan) has been summoned from Africa to escort Der from the monastery to the capital and to protect him from Strode. The latter sends men to ambush Mahoney, but he escapes and reaches the monastery where the monks test him as to skill, wisdom, and strength before entrusting Der to his care. There are complications enroute, but Mahoney delivers him safely and the lad passes his tests which will permit his ascension to the throne. Strode invokes an ancient challenge which permits him to battle the boy or his choice to defend him. The boy chooses Mahoney, who agrees to battle Strode. Mahoney wins, sending Strode to his death. The boy can now rule in peace, and Mahoney prepares to return to Africa despite a plea by the youngster to remain.

**X-RAY:** Not only is this entry colorful and interesting, but it also presents some unusual settings and situations because it was filmed abroad. It should make a strong entry for the program with an attention-holding tale and good performances, direction, and production. The screenplay is by Berne Giler and Robert Day.

**AD LINES:** "Tarzan Faces An Unusual Adventure"; "Plenty Of Excitement And Thrills As Tarzan Swings Into Action."

## A Ticklish Affair

COMEDY  
89M.

MGM  
(Panavision)  
(Metrocolor)

**ESTIMATE:** Mild romantic comedy aimed at family audience.

**CAST:** Shirley Jones, Gig Young, Red Buttons, Carolyn Jones, Edgar Buchanan, Eddie Applegate, Edward Platt, Billy Mumy, Bryan Russell, Robert Foulk, Milton Frome, Peter Robbins. Produced by Joseph Pasternak; directed by George Sidney.

**STORY:** Navy widow Shirley Jones and her three precocious young sons are visited by the U. S. Navy when the youngest boy, Peter

Robbins, sends a false SOS with a blinker light. Commander Gig Young is smitten by the lovely widow and becomes a frequent visitor to the house. This pleases sister-in-law Carolyn Jones and Red Buttons, Shirley Jones' brother, who hope she will marry again. Shirley Jones refuses to get serious with Young, however, as she has promised herself she will never again expose her boys to the uncertain life following the Navy. The boys desperately want a father and hope that she will marry Young. Buttons brings the boys some Navy weather balloons, and takes them on Moon-walking excursions by tying them to the balloons and flying them like kites. Robbins decides to bring his mother and Young back together after they break up. He cuts himself loose and goes floating about the countryside. Young races to the rescue, and Shirley Jones realizes how much she and the boys need him. All is well, with Buttons and Carolyn Jones also headed for the altar.

**X-RAY:** A tepid script causes this lightweight yarn to bog down somewhat, but it still should prove adequate summertime entertainment for family audiences in general situations. The girls are pretty and the kids, though sometimes a bit too precious, are cute. Color is good, and the balloon-chasing finale lends some excitement to the story. All in all, it is rather mild film fare aimed at the family trade. As such, it accomplishes its purpose, although sophisticated audiences could find it a bit trying. Happy people in a gentle yarn, and that's it. Performances are satisfactory, and direction keeps things moving. Production is polished. Screenplay is by Ruth Brooks Flippen, based on a magazine story by Barbara Luther. A title song is an added asset.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "What's More Frantic Than Marriage? The Hilarious Story Of A Pretty Widow Who Thought She Knew The Answer, And A Handsome Bachelor Who Thought He Did"; "The Widow's Not For Marrying . . . The Gent's A Single-Minded Type."

## MISCELLANEOUS

### Greenwich Village Story

DRAMA  
95M.

Shawn International

**ESTIMATE:** Off-beat love story.

**CAST:** Robert Hogan, Melinda Plank, Tani Seitz, James Frawley, Sunja Svendsen, James Cresson, Aaron Banks, John Avildsen, and the people of Greenwich Village. Written, directed, and produced by Jack O'Connell.

**STORY:** Robert Hogan, a struggling writer of indeterminate talent, who works part time in a cafe, and Melinda Plank, a would-be ballet dancer waiting for a break, are in love and live together in Greenwich Village, where informality is the thing. They join others in the area in a search for something that is different, basically honest, which can help them find themselves. She becomes pregnant and tries to persuade him to marry her without exposing her condition. He promises that if his book is accepted, they will get married soon after. The book is not accepted, and he goes off on a binge, winding up spending several days with an old flame at her country home. Meanwhile, Plank goes the abortion route and dies as a result. Hogan is heartbroken but life in the Village goes on.

**X-RAY:** The area in New York City known as Greenwich Village is realistically presented here, perhaps because the cameras were concealed, and as a result there is a freshness and unusualness in the surroundings, which would be hard to duplicate artificially. The cast consists of newcomers who do well by their assignments, while triple-threat man O'Connell is good as writer, director, and producer. The film can play in either the art

speciality spots or in regulation theatres as program filler where the subject matter is not objectionable.

**AD LINES:** "An Unusual Love Story Set In Famed Greenwich Village"; "A Revealing Film About Today's Young People, Their Aims, Ambitions, And Romances."

## Peep Shows Of Paris

BURLESQUE  
70M.

Pad Productions  
(Eastman Color)

**ESTIMATE:** Fair filmed burlesque show.

**CAST:** Tempest Storm and others. Produced and directed by Russ Meyer.

**STORY:** A young sailor goes to the El Rey burlesque theatre in Oakland, Calif. He promptly goes to sleep and when he wakes up, the show of strip teases, black-outs, and one vaudeville act is over. He starts yelling, "Bring on the girls."

**X-RAY:** Sporting good Eastman Color photography, this filmed burlesque show including plenty of bumps and grinds, semi-nudity, stale black-outs, etc., has been nicely photographed, but there is not much to it. Russ Meyer focuses his camera closer up on the girls' anatomy than one has in a front row seat. Tempest Storm's name is present in one strip number. There is actually nothing objectionable to this, other than burlesque itself, and for the fast buck spots this has sales value.

**AD LINES:** "Oo-La-La! It's Like A Visit To Paris After Dark!"; "Seeing Is Believing—Femmes, Femmes, Femmes, Eye-Filling Beauties; Cheek Blushing Blackouts."

## Steam Heat

NOVELTY  
68M.

Pad Productions  
(Eastman Color)

**ESTIMATE:** Fair nudie girlie novelty for fast-buck spots.

**CAST:** Brandy Long, Bill Teas, Enrico Banducci. Produced and directed by Russ Meyer.

**STORY:** Crooks Enrico Banducci and Bill Teas try to hide out in a ladies' reducing salon, where Brandy Long has been found murdered in a steam room. Some policemen and some homicide detectives add to the confusion by chasing after both the crooks and the murderer as the girl patrons feign shock at the male intrusions.

**X-RAY:** Plenty of nudity is found in this fast-buck, adults only, frolic that is long on semi-disrobed gals and short on comedy. It has plenty of sales angles for the exploitation spots that can play it, including that of the return of "The Amazing Mr. Teas." Photography is fine, but there is a tendency to draw out some of the sequences and better editing might have helped. "Mr. Teas" is a disappointment in this. It resembles "Ladies Night In A Turkish Bath" more than anything else.

**AD LINES:** "Wow! Gorgeous Girls, Murder, Comedy, Keystone Kops"; "A Nudie Girlie Who Done It!"

## FOREIGN

### Buddha

DRAMA  
134M.

Lopert  
(Technirama)  
(Technicolor)  
(Japanese-made)  
(English titles)

**ESTIMATE:** Interesting entry for art spots.

**CAST:** Kojiro Hongo, Charito Solis, Shintaro Katsu, Machiko Kyo, Raizo Ichikawa, Fujiko Yamamoto. Produced by Masaichi Nagata; directed by Kenji Misumi.

**STORY:** When Kojiro Hongo is born to the royal household in northern India three thousand years ago, although it is not spring, the trees blossom, the flowers bloom, and music

fills the air. Years later, he is to become the Gautama Buddha. Twenty years later, he battles for the hand in marriage of princess Charito Solis and wins over his ruthless cousin, Shintaro Katsu. For six years they live in luxury until he wonders about the values and morality of life, witnessing disease, poverty, and slavery outside the palace walls. One night, he leaves home to seek spiritual relief in the world. During his absence Katsu attacks Solis, who kills herself afterwards, but even this doesn't deter Hongo from his meditations, which continue for six years. He resists all temptations and attains spiritual enlightenment, being reborn as the Buddha. Some people gather under the sacred tree to hear his teachings, and there are miracles that attest to the inspired wisdom of his way of life. Among those who come to him are a blind prince and his wife. He was blinded at the orders of his stepmother, who tried to seduce him unsuccessfully. He is told to return home where everything will be all right. His sincerity in following the teachings of the Buddha result in the restoration of his sight and position. Katsu attempts to fight Hongo using evil, occult powers. He persuades another prince that his father and mother are out to kill him, and he has his father imprisoned. Working with Katsu, the prince builds a hugh shrine to the evil gods, brutally using thousands of slaves. The disciples of Buddha are ordered to renounce him or be put to death. The Buddha intervenes, the priests are saved, and the young prince is shown the error of his ways. An earthquake and fire sweeps through the temple, and as Katsu is about to die, he begs the Buddha's forgiveness and is saved. The day comes for Buddha to enter Nirvana, and the many he has helped come to say farewell and listen to his advice that his teachings will live in the hearts of people for all time.

**X-RAY:** The life of one of the religious leaders of the world is told on an epic scale in color and wide screen with a cast of thousands featured. Included in the film are treatments on religious significance, sex, spectacle, sadism, and scenes of beauty. It is claimed to be one of the most expensive pictures filmed in Japan, and some of the top actors and actresses in that country are utilized. The acting is good; the direction is impressive; and the production values are unusual and well done. It should do well in the art spots with a campaign to back it up, even though it is a bit on the long side. The screenplay is by Fuji Yahiho. Incidentally, some of the color photography and special effects are excellent.

**AD LINES:** "A Most Unusual Spectacle"; "An Epic Tale About One Of The Great Religious Leaders Of The World."

## Heavens Above

COMEDY  
105M

Janus Films  
(British-made)

**ESTIMATE:** Amusing Peter Sellers spoof.

**CAST:** Peter Sellers, Cecil Parker, Isabel Jeans, Eric Sykes, Bernard Miles, Brock Peters, Ian Carmichael, Irene Handl, Miriam Karlin, Joan Miller, Eric Barker, Roy Kinnear, Kenneth Griffith, Miles Nalleson. Produced and directed by John and Roy Boulting.

**STORY:** The Rev. Peter Sellers is transferred by mistake from his position as prison chaplain, which is a relief to the warden, to a town supported by a tranquilizer factory whose principal stockholder is Lady Isabel Jeans. He arrives after the bus has left and is given a lift in a garbage truck driven by Brock Peters. He later appoints Peters his warden. When the tranquilizer factory needs land for expansion, a sprawling family headed by Eric Sykes is dispossessed. Sellers invites them to live in the vicarage, which arouses his well-to-do neighbors. His superiors are powerless to remove him without cause, and admonishments don't do much good as he can quote a section from the Bible to take care

of every situation. He embarrasses Jeans as regards her riches, and she agrees that it is more blessed to give than receive to insure a proper place in the hereafter. She sells her stock and has Sellers open a shop where food and other materials are given away free, supposedly to the needy. Everyone in and around town winds up on the line. The tranquilizer stock tumbles, unemployment and poverty threaten the area, the shops are hard hit, etc., until Sellers is rapidly demoted from the most beloved to the most hated individual. His superiors ship him to several remote islands being used for space experimentation, and he becomes known as the bishop of space.

**X-RAY:** This satire on the state of modern religion in Britain has many moments of high humour that should captivate the art house patrons out for fun. It could provide thought stimulation as well if they want to let themselves get that involved. Sellers is quite wonderful in the lead, and he is ably supported by the balance of the cast, with the direction and production being capable. The story and screenplay are by Frank Harvey and John Boulting, based on an idea by Malcolm Muggeridge.

**AD LINES:** "Do Onto Others As You Would Have Them Do Unto You"; "The Latest Peter Sellers' Comedy Romp."

## My Name Is Ivan

MELODRAMA  
94M.

Sig Shore  
(Russian-made)  
(English titles)

**ESTIMATE:** Fair import of limited appeal.

**CAST:** Kolya Burlaiev, Valentin Zubkov, Ye Zharikoz, S. Krylov, N. Grinko, D. Milyutenko, V. Malyavina, I. Tarkovskay. Directed by Andrei Tarkovsky; a Mosfilm Production.

**STORY:** Koyla Burlaiev is a 12-year-old lad who has seen his mother and sister killed during the war. He becomes an intelligence scout for the army, ranging behind the enemy lines to get vital information. After two years, he becomes proficient at his job and has earned the respect of his superiors. They eventually think he has earned a rest and the right to attend a military school, but the lad refuses, insisting instead that he be allowed to continue his work. He is given another assignment from which he doesn't return. Later, the Russian forces find in captured Gestapo documents a file on the boy which indicates he was executed for his anti-Nazi activities.

**X-RAY:** There is some excitement as well as some highly dramatic moments to be found here, but there are also talky stretches, dreamy recollections of days gone by, etc., which slow things down to a walk. Some of the unpleasantness of war is shown as the lad does a man-sized job as his part in the war effort. Performances are good, and direction and production are okay, with the entry suited to some of the art spots.

**AD LINES:** "A Youngster Caught In The Toils Of War"; "An Unusual Adventure Film."

## The Playgirls And The Vampire

MELODRAMA  
76M.

Fanfare  
(Italian-made) (Dubbed in English)

**ESTIMATE:** Okay horror meller.

**CAST:** Lyla Rocco, Maria Giovannini, Walter Brandi, Alfredo Rizzo. A Richard Gordon presentation; produced by Nord Film Italiana.

**STORY:** A troupe of broke chorus girls, their manager-producer, and their accompanist are stranded in their bus with the roads blocked due to a storm. They take refuge in a count's castle although warned that it is not safe. The count reluctantly permits them to remain, warning them not to leave their rooms. One girl, however, wanders around

and is killed. Her body is buried, but subsequently found to have been removed. Another girl is not satisfied with the count's explanations. She is attacked by the count's brother, who is a vampire. She is found in the vampire's arms, and in a struggle the vampire is killed.

**X-RAY:** This vampire meller holds the interest all the way and in spots creates the desired amount of horror. The acting is satisfactory and the dubbing is a good job. It is adult film fare with one of the chorus girls at one point doing a strip tease number. This will do as part of the program in the none too discriminating spots.

**AD LINES:** "Five Playgirls Meet The Devil In The Flesh!"; "An Unusual Story Of Un-natural Love And Desire."

## Rage Of The Buccaneers

MELODRAMA  
90M.

Colorama  
(Cinescope) (Eastman Color)  
(Italian-made) (Dubbed in English)

**ESTIMATE:** Good swashbuckler.

**CAST:** Ricardo Montalban, Vincent Price, Giulia Rubini, Liana Onfei, Mario Felicioni. Directed by Mario Costa.

**STORY:** Ricardo Montalban, the Black Pirate, spares the life of Mario Felicioni, a slave trader, whom he fights for command of the buccannars. Felicioni does not mend his ways, and Montalban swings into action against him, determined to force him to reveal who is the mastermind behind the organized slave trade. Disguised as a plantation owner in the market for slaves, Montalban visits San Salvador, a base for the slave trade. He meets Giulia Rubini, daughter of the governor, and they fall in love, although she is jealous of creole Liana Onfei, his faithful follower. Vincent Price, the governor's secretary, is unmasked as head of the slave traffic. Price has Montalban made prisoner by Felicioni and has the Governor condemn him to death. Onfei and Rubini help Montalban get free to unmask Price and Felicioni. In the meantime, Price seizes power. Montalban attacks the castle by sea, is victorious, and although Onfei is killed in the action as is Felicioni, the Governor rewards him with his daughter's hand. Price is imprisoned.

**X-RAY:** Shades of Douglas Fairbanks. This action packed swashbuckler full of swordplay and two fisted action not only reminds one of the Fairbanks' mellers but hero Ricardo Montalban also physically resembles the hero of the earlier silents. The wide screen and color enhance things and the girls involved are both attractive. The dubbing job is excellent and this pirates vs. slave traders thriller should fill the bill as part of the program in most spots. The names of Montalban and Price should also help.

**AD LINES:** "Black Pirates vs. Slave Traders"; "A Colorful Thriller Of Buccaneers Of Days Of Old."

## Time Out For Love

DRAMA  
91M.

Zenith International  
(French-made)  
(English titles)

**ESTIMATE:** Fair import.

**CAST:** Jean Seberg, Micheline Presle, Maurice Ronet, Francoise Prevost, Annibale Ninchi, Nando Bruno. Produced by Bertrand Javal and Yvon Guezeli; directed by Jean Valere.

**STORY:** Micheline Presle attempts to take her life via sleeping pills over a lack of love by Maurice Ronet, who only loves a prototype of a racing car with which he hopes to regain the family fortune. Presle recovers with the nursing assistance of American Jean Seberg, and she sort of adopts the girl, dressing her properly, etc., until she emerges as an attractive woman. Despite warnings that he's a rotter, Seberg too falls in love with Ronet,

(Continued on page 5068)







JULY 10, 1963

SECTION THREE  
VOL. 70, No. 2

# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia Penna.—19107.

## "Women Of The World," Embassy Wants You!

Embassy Pictures has launched a "Women Of The World" contest for international beauties in conjunction with "Women Of The World," Forum and Guild in New York.

Winner of the contest, who will be crowned in ceremonies held at Palisades Amusement Park later this month, will receive a screen test.

## Book Boost For "Sam"

Walt Disney's adventure-drama, "Savage Sam," has spurred an avalanche of book promotions tied in with the film.

Pocket Books has a special motion picture edition of "Savage Sam," giving important credit to the movie on the cover of the book.

In addition there will be a Gold Key Comic Book which will illustrate the entire story in full-color.

Whitman Publishing has a "Savage Sam" coloring book on the market now. There will also be a "Savage Sam" Big Golden Book and Little Golden Book put out by Golden Press.

Topping off this in-print promotion, is the King Features Syndicate Sunday Comic Series, every Sunday for 13 weeks beginning in July, to coincide with the release of the film. This full-color feature appears in 55 major newspapers and is read by 40,000,000 weekly.

## Universal, Air Force Join To Send "Gathering Of Eagles" Into Orbit

Universal Pictures Company and the United States Air Force's Strategic Air Command joined forces in connection with U's "A Gathering Of Eagles" for a two-day national syndicated press junket from Hollywood and New York to the Strategic Air Command's headquarters at Offutt Air Base outside of Omaha, culminating in the world premiere of the picture at the Roosevelt theatre in Chicago.

A group of nationally syndicated press representatives and columnists, as well as radio show representatives, accompanied by star Rock Hudson, left New York for Omaha.

Similarly, a group of press representatives from Los Angeles, San Diego, San Francisco, Portland, Seattle, Denver, Salt Lake City, Dallas, Fort Worth, and Houston, including aviation editors from newspapers in these cities, left Los Angeles for Omaha the same day. They were accompanied by the picture's co-stars, Rod Taylor and Mary Peach, and director Delbert Mann.

Both the groups toured the Offutt Air Base and saw the picture in Omaha, following which the two press groups and the three stars left for Chicago to participate in the motorcade before the world premiere and a series of civic events including a luncheon at the Museum of Science and Industry at which

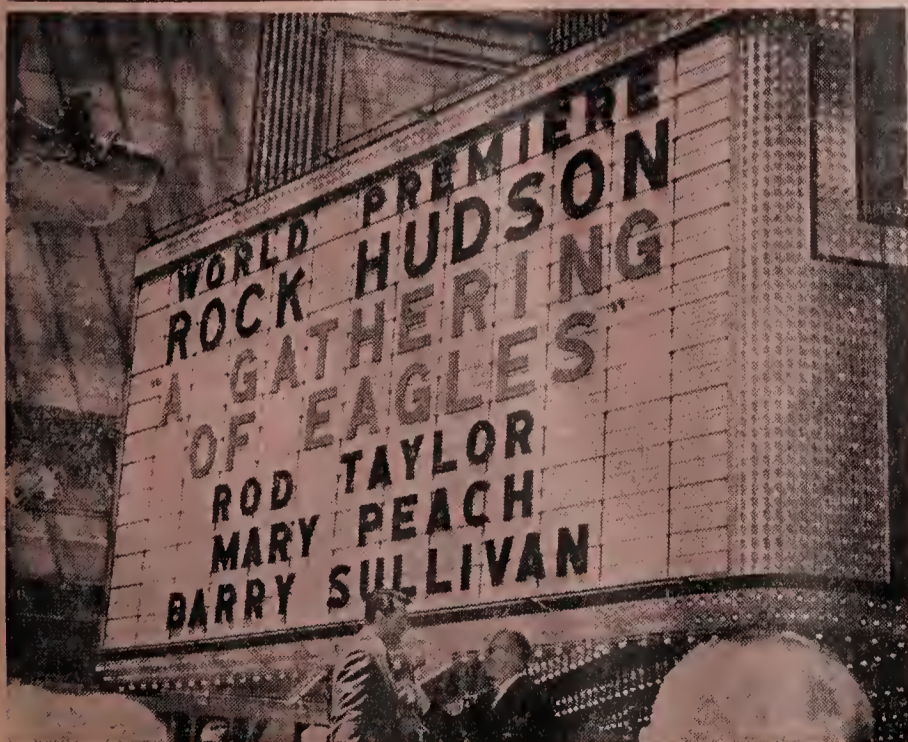
General Curtis LeMay, Chief of Staff of the U. S. Air Force, was a guest of honor.

The press junket was designated to help spur the enlistment campaign of the U. S. A. F. as well as to help launch the picture, which is set against the background of the state of readiness of the Strategic Air Command.

Premiere week activities began with the advance arrival in Chicago of Lt. Col. Winston E. Moore, U. S. A. F., technical advisor for the film, who was interviewed by the press, radio and television corps.

Premiere day activities began with an area-wide press conference, following which a motorcade parade travelled to the theatre. Brief platform ceremonies took place in front of the theatre, where the stars, along with SAC brass, and others were "introduced" to the public. Station WJJD broadcast the activities from the platform. Re-forming, the motorcade then traveled to the Museum of Science and Industry, near the University of Chicago campus, for the inauguration of the Strategic Air Command's Titan I missile shell display. This was followed by a luncheon hosted by museum director Major Lenox B. Lohr, at the museum, honoring SAC officials and the movie personalities, and attended by special

(Continued on page EX-516)



The Chicago world premiere of U's "A Gathering Of Eagles" climaxed a press junket to Strategic Air Command headquarters in Omaha with newspaper representatives from over 50 cities represented. Rock Hudson, star of the picture, is seen, left, on the platform in front of the Roosevelt, Chicago, in ceremonies which followed

a motorcade. On the left, at a luncheon at the Museum of Science and Industry marking "SAC Day," Hudson is seen with P. F. Rosian, U regional sales manager; Dave Wallerstein, president of B and K; and Richard B. Graff, assistant to the general sales manager of Universal.

# Crewmen Of PT 109, Amagiri Meet In Tokyo As Highlight Of Premiere

TOKYO—A reunion of the survivors of the famed United States PT Boat 109 and the crew of the Japanese destroyer Amagiri, which rammed the craft captained by the then Lt. (j.g.) John F. Kennedy in World War II, will be held in Tokyo from August 1 to August 10 as a highlight of the premiere in Japan of Warner Bros.' motion picture adventure drama, "PT 109."

The reunion, designed to achieve closer ties between the United States and Japan, will be held under the joint auspices of the Japan Institute of Foreign Affairs, the New Frontier Society, the Yomiuri Shimbun (the national morning and evening newspaper of 6,000,000 circulation) and Tokyo television station NTV, with the support of the Japanese Ministry of Foreign Affairs, the Ministry of Education, the Defense Agency, the Tokyo Metropolitan Office and other organizations.

August 2 will mark the 20th anniversary of the PT 109 sinking in the South Pacific during the great naval battle in the Solomon Islands.

A special preview of "PT 109," starring Cliff Robertson as Lieutenant Kennedy, will be attended on August 1 by members of the Japanese Royal Family, the Prime Minister and his cabinet members, the Presidents of the House of Representatives and of the House of Counsellors, the Chief Justice, leading diplomats and other dignitaries.

Also in Tokyo for the commemoration will be United States Under Secretary of the Navy Paul Fay, who was an officer-student under Kennedy at the Melville (R. I.) Motor Torpedo Boat Training Center and later was a PT boat officer in the same South Pacific area as Kennedy.

Robert J. Donovan, author of the book upon which the Technicolor-Panavision motion picture is based, also will attend the anniversary activities in the Japanese capital.

PT 109 crew members participating will include Edwin T. Drewitch, Charles "Bucky" Harris, William Johnston, Maurice L. Kowal, John E. Maguire, Sr., Edgar E. Maurer, Pat McMahan, George Ross, Raymond Starkey and Gerard Zinser.

The destroyer Amagiri's wartime commander Kohei Hanami, now Mayor of Shikowa in Fukushima Prefecture will take part in the reunion, along with a large number of his former crew.

"PT 109," will premiere in Japan in August during the 20th anniversary commemoration, immediately following its national release in the United States.

## "Tarzan Month," Is Here

July is "Tarzan Month" in a nationwide tie-up for Metro-Goldwyn-Mayer's "Tarzan's Three Challenges" and Ballantine Books, publishers of soft-cover editions of the Edgar Rice Burroughs novels.

Ballantine will mark the month by issuing new editions of 10 Tarzan novels, with a record initial order of over 1,000,000 copies being sent out to their more than 70,000 distributors. Rack cards plugging the new Sy Weintraub motion picture starring Jock Mahoney will be installed at all retail outlets, including several major food and drug chains.

## "Scrambled Stars Contest" Highlights RKO "Salute"

RKO Theatres will award \$1000 in cash prizes to the winners of a "Scrambled Stars Contest" being conducted in celebration of "RKO Theatres Salute to Hollywood." Entry blanks containing the rules will be given out only on request at all RKO Theatres.

The entry blank contains an alphabetical list of the stars who will appear in current and coming RKO Theatres attractions, plus another list of RKO screen shows. The star names are to be matched with the pictures they appear in.

First prize will be \$500 in cash, second prize will be \$250 and third prize will be \$100. Fourth, fifth and sixth prizes will be \$50 each. There will also be 100 additional prizes.

The "Scrambled Stars Contest" is but one of the many colorful contests and special activities being launched in conjunction with "RKO Theatres Salute to Hollywood."

## "Bwana" Flying High

Lufthansa German Airlines has launched a giant national ad campaign spotlighting the new Bob Hope-Anita Ekberg comedy, "Call Me Bwana," an Eon Production for United Artists release.

The huge full-page Lufthansa ads, which prominently feature the color comedy, Hope and his jungle friends, are appearing in over 35 coast-to-coast newspapers as well as national magazines, including Time, Life, The New Yorker, Sports Illustrated and Show.

Placement of these ads, which refer to Hope as Lufthansa's newest salesman, coincide with the many national openings for the film.



Model Anita Reyes promoting UA's "Iram La Douce," the film and the Midwood-Tower paperback, in the lobby of the DeMille, New York City.

## AIP Seeks "Teentown, U.S.A."

America's best town for today's teenagers will be the site of the star-studded world premiere of American-International's "Beach Party."

In a nationwide project designed to locate what will be known hereafter as "Teentown, U.S.A.," the cooperation of each of the 51 state chapters of the U.S. Junior Chamber of Commerce has been solicited in determining "the best environment for teenagers."

Highest average scholastic records and lowest delinquency rates on a per capita basis, along with the number of teenagers' clubs and other community activities geared to effect the diminution of teenager's problems will be the basis upon which "Teentown" is selected.

Local Jaycee chapters are being asked to poll member organizations to submit qualifications upon which they would claim the title for their city, with proceeds from the projected world premiere to be available for donation to the favorite charity of the winning city's chapter.

Set to attend the klieg-lighted premiere in "Teentown, U.S.A." in mid-August are the stars of the hilarious story of summer fun which include Bob Cummings, Dorothy Malone, Frankie Avalon, Annette Funicello, Harvey Lembeck, Morey Amsterdam, Eva Six, Jody McCrea, John Ashley and Dick Dale and the Del Tones.

## Coppertone Aids "Jason"

The eye-catching Coppertone advertisement featuring Nancy Kovack with credits for her starring role in "Jason and the Argonauts," will be spotlighted in 53 newspapers in 47 major American cities via 35,000 lines of advertising space, it has been reported by Columbia Pictures, distributors of the Charles H. Schneer color high adventure spectacle which will bow in 500 situations during the Summer months.

Among the newspapers featuring the 600-line advertisements are: Atlanta Journal & Constitution; Baltimore Evening Sun; Boston Globe; Buffalo News; Chicago Sun-Times; Chicago News; Dallas Times-Herald; Denver Post; Detroit News; Fort Worth Star-Telegram; Hartford Times; Houston Chronicle; Miami Herald; Milwaukee Journal; Los Angeles Herald-Examiner; Los Angeles Times; New York Journal-American; New York World-Telegram & Sun; Philadelphia Bulletin; Pittsburgh Press; St. Louis Post-Dispatch; Seattle Post-Intelligencer; the Washington Post; and many others.

## Merchandising Para.'s "Horn"

A special promotional kit on Jarman Shoes' tie-up with Paramount's "Come Blow Your Horn" is being serviced to thousands of retailers throughout the U.S. and Canada who will work locally with exhibitors in merchandising the attraction this Summer.

Included in the kit are an 11 x 14 window card spotlighting "Come Blow Your Horn" co-star Tony Bill in Jarman shoes, special ad mats and other accessories.

Other important merchandise tie-ups for "Come Blow Your Horn" have been set with Reprise Records, Hickey-Freeman Suits, Wembley Ties, LaCoste Sport Shirts, Adam Hats, Interwoven Socks, After Six Formals and Coppertone Suntan Lotion.

## THE EXHIBITORS' EXPLOITATION EFFORTS

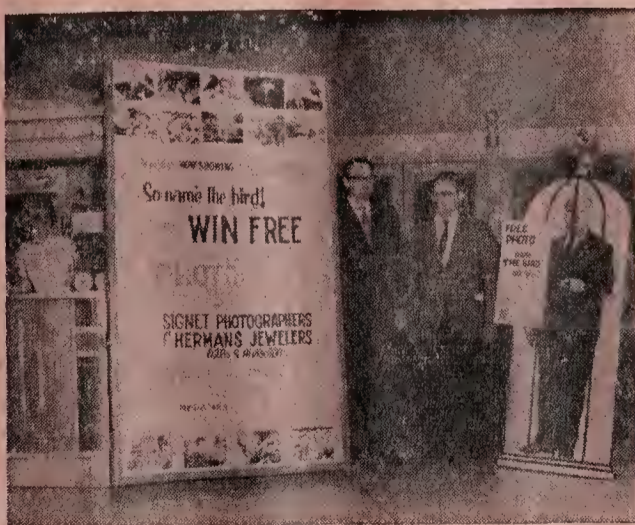
DICK EMPEY, Trans Texas' Hollywood, Ft. Worth, with the cooperation of Bob Lynch, the assistant manager, recently had himself a ball exploiting Paramount's opus of modern Texas—"Hud." A morning screening, three weeks prior to opening, was held for Elston Brooks, amusement editor of the Fort Worth Star-Telegram; and Jack Gordon, amusement editor of the Fort Worth Press. Also present were representatives from KXOL radio station, who co-sponsored the invitational screening. Arrangements were made for Brooks to hold a telephone interview with the author, Larry McMurtry. Another screening, this one also co-sponsored by KXOL radio, was held two weeks prior to opening, and was attended by the author in person. Adult listeners received invitations by writing to the station. Forty gratis radio spots with full credit were given to this important screening, which was to a full house comprised of the press, four radio stations, the caterer on the movie-set of "Hud," business men, waitresses, barbers, sales girls, cab drivers, bellhops, beauticians, etc. Larry McMurtry was interviewed before and after the screening. A dinner was arranged in honor of McMurtry at a famous local restaurant, The Farmer's Daughter. With the wonderful cooperation of Interstate Theatres the screening took place at their Parkway Theatre with its marquee changed to honor McMurtry and "Hud." A Saturday morning screening was held one week prior to opening for students of high school papers and despite inclement weather we had representatives from 11 schools. Sneak previews were held Friday and Saturday prior to opening. Several book store window displays were used. Stills and appropriate signs were used. After the invitational screenings the book stores were sold out of "Hud" paperbacks. Four weeks in advance arrangements were made with Elston Brooks to acquire tearsheets of his column of a year ago while "Hud" was being filmed in Claude, Texas; and blow-ups were made and mounted on a 40x60 board. Jack Gordon, Press, ran a full page on "Hud" and we immediately had blow-ups made and mounted on another 40 x 60. Both were used in the lobby prior to opening and placed by the box-office during the engagement. As street stunts, the assistant manager and myself promoted a new air-conditioned Cadillac for each of us. We dressed like modern Texans, had the cars bannered and drove around to all shopping centers. Two hundred bumper strips were issued to car clubs, high school students, and others and KXOL disc jockeys had them on their cars. Most of the downtown street corners were stencilled "Hud" in red. This red matched the large cut-out day-glo letters on the theatre marquee. A series of teaser trailers were put to good use by inserting them in different parts of our program. This exposed audiences to the "Hud" message three times in every show. These were used three weeks in advance of our regular trailer and right up to opening day giving us five weeks advance publicity on the screen. Art breaks and column mentions in the newspapers were profuse and rounded out our campaign, with the boxoffice echoing the lot of time and effort involved.

BEN GEARY, Schine's Athena, Athens, Ohio, had a dream come true when he capitalized recently on a personal appearance of



In connection with the opening of U's "The List Of Adrian Messenger" the Warner, New York City, a tie-up was set with radio station WMCA for a series of broadcasts from the lobby with patrons being asked to guess the identity of the disguised disc jockey, Dan Daniel.

Bob Hope, who visited during his showing of Warners' "Critic's Choice." Ohio University announced it was trying for three years to secure an appearance of Hope on its campus. When Geary heard that a deal had been made with the star to appear there, he immediately contacted the committee in charge of the project and through many visits and talks, Hope's agent agreed that Hope would make an appearance at the theatre. After the okay was received, Geary went to work on a multitude of projects. First, he used a very extensive away-from-the-theatre campaign in several stores. An office supply company gave their full window for a solid week with displays of typewriters and stills, playdates, etc. The Firestone store featured a window tying in television sets and other equipment with stills of Hope. On top of the marquee, Geary featured a beautiful portrait of the star painted by a foreign student, who does this gratis work for the theatre, and which read: "Welcome To Ohio U—Bob Hope. Don't Miss His Latest Fun Hit, etc." This marquee resulted in many compliments from other merchants on the street and a vote of thanks from the University officials. With the assurance of Hope's appearance at the theatre, and with the laying of the groundwork for it, Geary decided to look for a piece-de-resistance that would set the visit way above the basics. The idea hit him that a search for "Miss Critic's Choice" might be just the thing and he immediately contacted all the sororities and dorms. He asked for each girls' unit to produce a candidate to represent their house, and



Bob Copes, Westlake, Los Angeles, Cal., recently came up with a "Name The Bird" stunt to hypo business on U's "The Birds." He tied in with two merchants, posted lobby and set a stuffed raven atop box office to attract attention. Winners received framed portraits of themselves.

the winner would be crowned by Hope the night of his stage appearance at Grover Center in front of more than 7,000 people. The only cost to the theatre of the whole contest was merely a loving cup. Now, the stage was set and the only thing which remained was for things to materialize and they did! Geary took advantage of every opportunity to sell the film and especially this once in a lifetime break of having the star of the attraction in person at the theatre!

A. HEATON, ABC Darlington, Darlington, Yorkshire, England, in his exploitation of "The Punch and Judy Man," had 18 shop displays in conjunction with the local Heinz representative. All tie-ups were full displays utilizing cards, stills, etc. For a foyer display-contest in conjunction with Heinz we had a large wire basket full of Heinz products with patrons invited to guess the number of products in the basket. This proved most popular with 387 entries received. In a Kodak tie-up another window display was set using stills, art cards and photographs. Kodak also had a foyer display and a Punch and Judy show was used for a center piece. We used stair raisers on the main circle stairs from 60x40 cut out posters sent from our publicity department a week prior to playdate. In conjunction with the Northern Despatch, our local newspaper, we ran a childrens' coloring contest. This  
(Continued on page EX-516)

For Theatre-  
Tested and Approved

**THEATRE  
FORMS  
AND  
SYSTEMS**

write to  
Exhibitor  
Book Shop!

Actual sample sheets  
of all "Plus Services"  
will be sent on written  
request

## UNIVERSAL

(Continued from page EX-513)

guests, city officials, SAC dignitaries, and board members of the museum.

After lunch, the stars were interviewed and then posed for photographers with the winner of "A Gathering Of Eagles" cake bake-off, sponsored by WGN radio personality Sig Sakowicz and the 2,255 members of his Mothers' Fan Club. Each cake was decorated with "A Gathering Of Eagles" theme. After the contest, the cakes were donated to Chicago old peoples' homes, orphanages and hospitals.

Public activities concluded with an evening stage appearance of the stars, director and producer at the Roosevelt, emceed by Mal Bellairs, WBBM star radio personality.

After the stage appearance, a premiere supper salute was held for all U. S. A. F. guests.

Two special contests were underway for several weeks. A Chicago area "Miss Eagles" premiere queen contest was under the sponsorship of 32 Chicago community, suburban and area newspapers. Each paper selected a "Miss Eagles" to represent them in world premiere day activities. The 32 beauties participated in the press conference, motorcade, platform ceremonies in front of the theatre, a special luncheon and dinner in their honor and, finally, were among the invitational guests for the stars' evening stage appearance and the film showing at the theatre. The other contest was open to boys between 12 and 16 and was state-wide, but did not include Chicago. Called the "Junior Eagles" contest, winners were determined by the best 25-word letter on "Why I'd Like To Attend The Chicago World Premiere of "A Gathering Of Eagles" as Rock Hudson's Guest." Thirteen cities and towns were represented and the 13 winners, accompanied by their fathers, enjoyed a two-day trip to Chicago as guests of Universal.

Exploitation activities included a tie-in with 450 Grocerland stores in the Chicago area under the sponsorship of Radio Station WJJD. The stores had point of sales displays featuring the movie and featured Rock Hudson autographed pictures as give-aways to their customers in their newspaper ads. WJJD also plugged the promotion on their station daily.

Book marks were distributed by the Chicago Public Library, which were given to library card holders. The book marks contained interesting points of information about the Strategic Air Command along with a plug for "A Gathering Of Eagles."

The State Street Council had an official "Salute to SAC and the world premiere of the film" on premiere day and Mayor Richard J. Daley issued a proclamation declaring "SAC Day" in Chicago, along with honoring Chicago-born Rock Hudson and Sy Bartlett as outstanding "citizens" of the city.

Another tie-in was arranged with all Sears Stores in the Chicago area in conjunction with their Revell model plane kits.

A special screening of the film was held several weeks ago at the Esquire Theatre for college and high school newspaper editors and women's club representatives.

The advance ad campaign included radio and TV spots, newspaper ads, one-sheet posting in subway, elevated and Illinois Central stations, and cross plugging in all Balaban and Kitz theatres.

The extensive and unusual use of color in newspaper ads as well as national magazine advertising highlights U's campaign on the



Jerry Baker, manager, RKO Keith's, Washington, D. C., recently whipped up this street ballyhoo, which had these models waiting for the arrival of "James Bond" in UA's "Dr. No."

### Magazine Salutes "Thrill"

Universal Pictures and Harper's Bazaar have developed a joint promotion on "The Thrill of It All," Universal's rollicking new romantic comedy in Eastman Color starring Doris Day and James Garner and co-starring Arlene Francis, which is scheduled to have its world premiere at Radio City Music Hall in New York in late July.

Eight national manufacturers of women's apparel—Exmoor, sweaters; Bardley, suits; Wohl, shoes; Empire, dresses; Minx Mode, dresses; John Romain, handbags; Rain-Shedder, raincoats and Donnybrook Ltd., coats are taking full-page ads in the August issue of Harper's Bazaar to salute "The Thrill of It All."

Each of these manufacturers in turn will develop special promotional campaigns through their local distributors to feature their particular product in tieups with theatres playing "The Thrill of It All." The special promotional material created for as many as 200 of their top outlets and featuring a still of Doris Day, will also include hang tags for their products.

film. Color is being used in only one spot to illustrate the "red alert" phone which instantly links all Strategic Air Command bases throughout the world. In each instance the entire ad is black and white except for the telephone, which is in brilliant red so that it dominates the whole ad as completely as the real phones dominate the lives of all SAC commanders.

Another interesting facet of this campaign is that while it is aimed at all segments of the market, the emphasis is on an appeal to women. The relationship between Rock Hudson and Mary Peach in the picture has a dramatic impact that will appeal to women audiences and this fact is stressed in the ads.

Stressing the feminine readership in most cases, U has selected 11 national magazines having a combined circulation in excess of 35-million and a readership of 140,000,000 for its "Eagles" national magazine campaign.

### "Professor" Bally Varied

Five hundred and fifty-five valuable prizes, including two luxury cruises for two in the Caribbean, are being offered in a giant national contest for Jerry Lewis' "The Nutty Professor" set with MacFadden-Bartell Magazines.

The letter-writing contest is being launched with a four-page spread in *Photoplay*, one page in *TV-Radio Mirror* and prominent space in *True Story*, *True Love*, *True Experience* and *True Romance*. Entry blanks, 40 x 60 lobby posters and other accessories are available free to exhibitors for local tie-ins.

In addition to the two luxury cruises aboard the "Ariadne" liner, prizes in "The Nutty Professor" contest include a seven-day vacation at the Sorrento Hotel in Miami Beach, Mohawk Midgetape Recorder, Channel Master Transistor Radios, Emmons Jewelry, Hazel Bishop Cosmetics, Riccar Sewing Machines, Planters Peanuts, Jungle Gardenia Spray Mist, Nebel Hose, Purofied Pillows, Royal Crown Cola, Mar-Hyde Vinyl Spray, Emenee Bongo Drums, Lambert-Atlas Lawn Sweepers and Mona Lisa Bedspreads. Contest closes August 31st.

"We've Got a World That Swings," featured song hit in "The Nutty Professor," has been recorded by the Four Freshmen for Capitol Records.

The 45-rpm single is being backed by a major promotional campaign, and has been serviced to every top radio station in the U.S. and Canada. Retail store displays are also being set keyed to local engagements of the film.

### THE EXHIBITORS

(Continued from page EX-515)

appeared in the newspaper of the Saturday prior to playdate and again a record number of entries were received. We built our own three winged display from cut-outs from posters, stills, campaign book covers, etc. This made a most colorful display which was on show two weeks prior to playdate and during playdate was displayed in the window of a local shop. We obtained two good press still photographs in our local newspaper and then obtained an excellent preview feature in the Northern Despatch Saturday prior to playdate. This was really a first class editorial feature arranged by the theatre on the Tony Hancock film.

### Miss Vampire of '63 Tours For T-L Horror Duo

Al Sherman, special exploitation representative assigned by Trans-Lux Distributing, to concentrate on the promotion of "Horror Hotel" and "The Head" planted a novel ad in the very proper New York Times.

The want ad read: "VAMPIRE—Between 25 and 35; about five feet, 10 inches; long black hair a 'must'; for public appearances as representative of 'Horror Hotel.' Apply Y8270—Times."

The girl selected was to appear in costume in theatre lobbies, in newspaper offices, etc., to coincide with the mass play-off of the films. She was christened "Miss Vampire of 1963" and toured theatres playing the horror films in a 1922 Dodge. She was interviewed by Jim Gordon, host of Radio Station WINS' nightly "Program P.M." Behind the wheel of the ancient coach was Dan List, automotive editor of the 'Village Voice' and collector of vintage automotive vehicles.

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1. 75-500 combinations. 1. 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

## SPEAKER CONES

DRIVE-IN THEATRE SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

## THEATRE FOR LEASE

FOR LEASE: Modern theatre, 750 seats, fully equipped, excellent location, moderate rent, population city and suburban over 600,000. Available now. NEWPORT DEV. CORP., 201 Lenox Ave., Norfolk, Va.

## THEATRES FOR SALE

FOR SALE—Outdoor theatre, extreme mid-western Ohio, 300 cars, equipment—excellent condition. BOX 254, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

FOR SALE—Modern 600 seat theatre, Littlestown, Pa. Reason—blindness. Inquire Carl Herman, 70 N. Atherton Ave., Kinston, Pa.

## THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

## USED EQUIPMENT

USED DRIVE-IN EQUIPMENT: 2 Peerless Hy-Candescent Lamps, 160-180 amp. with 1 set used and 1 set new quartz condensers and cooling filters. Also 2 series 11BX-163, 5.75 in. Kollmorgen (Snaplite) lenses. 2 Bausch & Lomb Super Cinephor 3.50 in. F.2.0 Lenses. All in excellent condition and very reasonable. GRAYSLAKE OUTDOOR THEATRE, Grayslake, Ill.

## WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER AVAILABLE. Experienced manager would like to relocate in the Cincinnati or Indianapolis territories. A-1 in booking and buying. Best of references. BOX B710, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

ASSISTANT MANAGER, able, young, first run experience. Desires position with future anywhere in U.S. BOX A73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

INDOOR THEATRE MANAGER available, for downtown house, 26 years experience, married, excellent references. Presently employed, theatre sold. Prefer Ohio or Indiana. BOX B73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

SEASONED, EXPLOITATION MINDED theatre man available October to operate your theatre. Florida resident. Buy or lease indoor-outdoor Florida operation. Ample finances. Write in confidence. BOX C73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NOW! OPPORTUNITY for aggressive, conscientious, experienced manager. Indoor and outdoor operation. ARM-STRONG CIRCUIT, INC., P. O. Box 337, Bowling Green, Ohio. (724)

MANAGER OR ASSISTANT position requested. No military obligation, excellent references. Age 21 and family man. Sober and dependable. Desire location in Texas. Experience in all phases of theatre work. Presently employed. BOX D73, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Thoroughly experienced manager; large theatre in Brooklyn, N. Y.; seasoned in advertising and promotion; substantial salary and bonus; exceptional opportunity for right man. Confidential. BOX A626, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER wishes to locate on West Coast, has 30 years experience in conventional and drive-in theatres. Top man in advertising, promotions, concessions, and above all, knows management. BOX B626, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED! MANAGER'S POSITION with a reputable circuit, New York vicinity. Have 20 years experience. Tops in promotions, publicity and advertising; also theatre maintenance. Excellent references! BOX C626, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGERS, join fast growing organization. Paid hospitalization, profit sharing, commissions. Drifters, stay away. Write ASSOCIATED INDEPENDENT THEATRES, 2075 A Newbridge Road, Bellmore, N. Y. Phone: 516 SU 5-7607 (626)

PROJECTIONIST, 15 years experience in all phases, conventional and drive-in operation, desires permanent employment. Single, reliable, sober and dependable. Good references. RICHARD F. NELSON, 2401 Winchester Ave., Ashland, Kentucky. (626)

THEATRE MANAGER AVAILABLE. Experienced in indoor and outdoor theatre work, 15 years experience, would like to locate in central Pennsylvania. BOX A710, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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MOTION PICTURE EXHIBITOR  
317 N. Broad St., Phila. 7, Pa.**

HANDY SUBSCRIPTION BLANK

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EXHIBITOR**

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**Showmen's Trade Review**

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Enclosed  Or bill me

\$2.00 for one year

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\$5.00 one year

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**CLIP and MAIL TODAY TO  
317 N. Broad St., Phila. 7, Pa.**

Address all Correspondence to — **The A-MAN Corner**

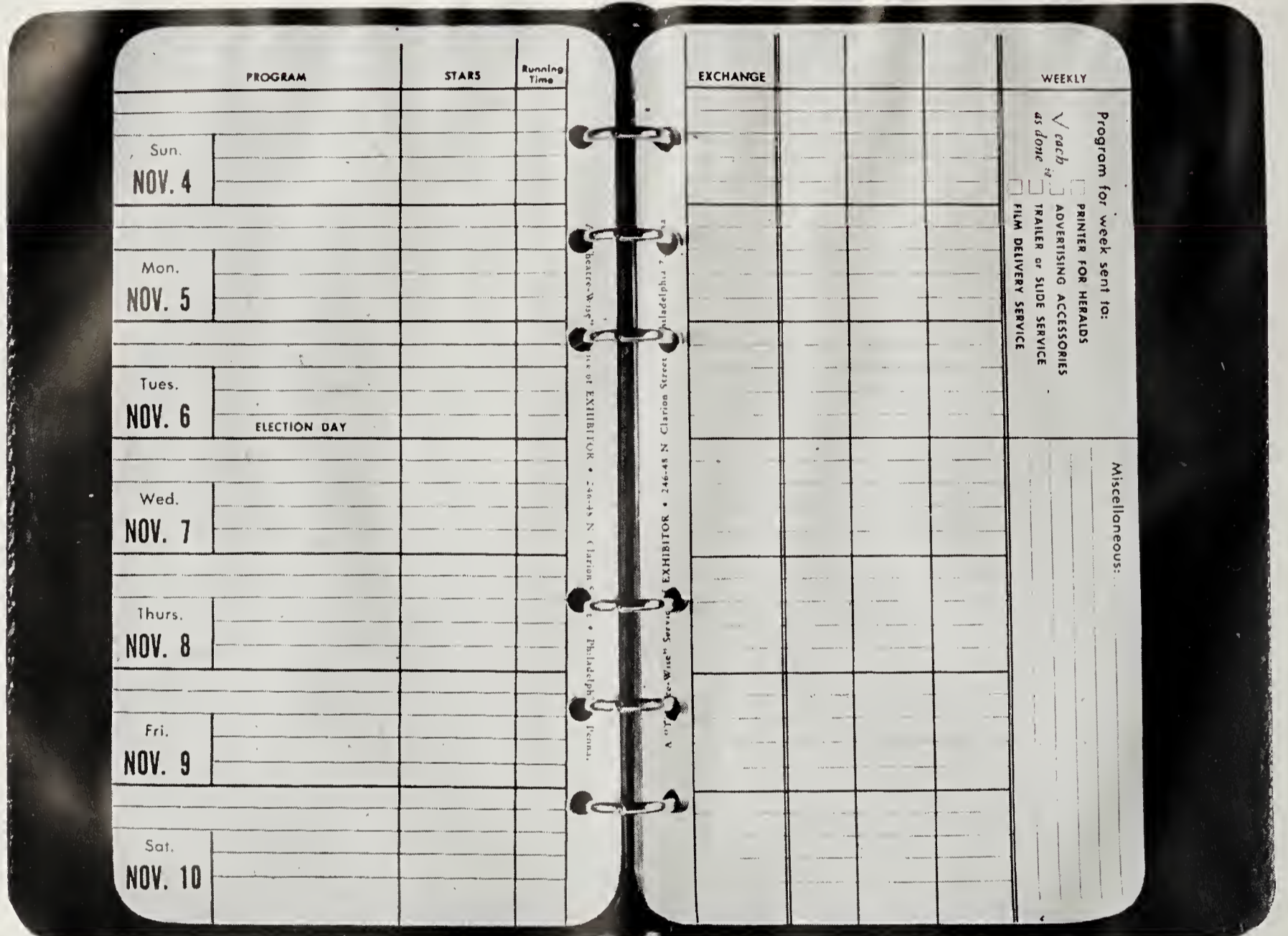
**Motion Picture Exhibitor  
317 North Broad St., Phila. 7, Pa.**

**DON'T DELAY!  
ORDER NOW!**

The NEW 12 Month Set of Booking Sheets  
for the full year starting: JUNE 30, 1963

**“Pocket-Size” DATE BOOK**

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is greatly reduced from the actual sheet size of 3¾x6¾ each. Note the flat working surface. **PRICE: \$1.00** per yearly set of sheets, without binder (Including Postage)

**“Pocket-Size” BINDER →**

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of “Pocket-Size” DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

**PRICE: \$1.30**



**UNEXPECTED QUALITY**

**. . . for the theatre**

**executive who prefers a**

**small, compact**

**DATE BOOK**

**NOTE TO THEATRE SUBSCRIBERS:** The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!

MOTION PICTURE

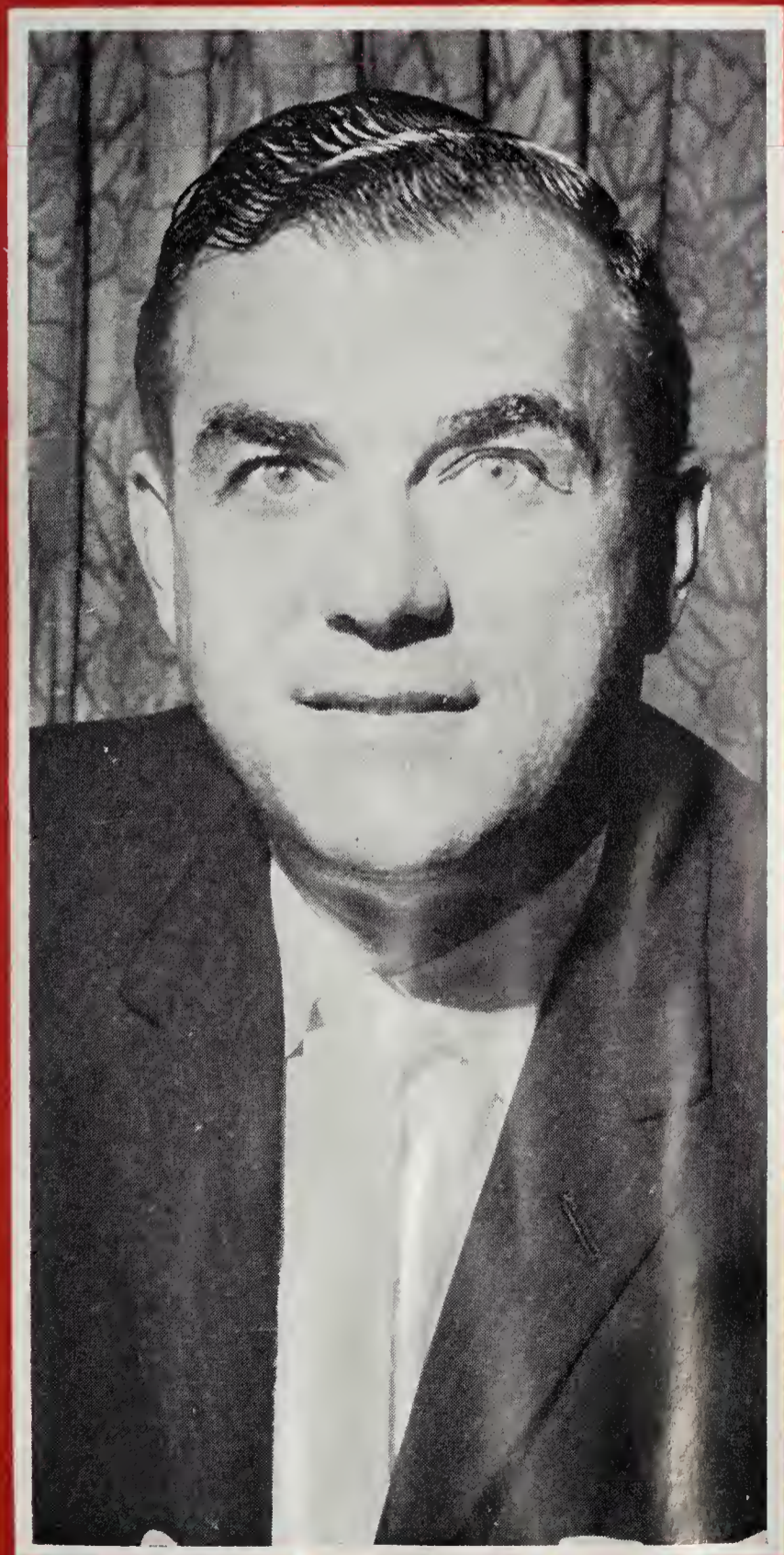
# EXHIBITOR

JULY 17, 1963

Volume 70

Number 3

IN TWO SECTIONS • THIS IS SECTION ONE



## Biracial Groups Aid Integration

(See page 8)

## Behind Public's No-Confidence Vote

(See page PE-4)

Howard G. Masnsky was appointed last week as vice-president of Cinerama, Inc. Prior to joining Cinerama, Masnsky was president of International Telemeter Company, subsidiary of Paramount Pictures.

**HOW DO YOU DEFLATE A MONSTER?** . . . see editorial—page 4

**BIG BIG BIG  
AT BOOKS  
EVERY**

**JOHN BECK** presents

**KING KONG  
vs.  
GODZILLA**



*Universal  
Release*

**IN  
COLOR**

**ALL NEW!**

A Toho Company Ltd. Picture • A Universal Release



# BIG OFFICES WHERE!

**BIG**— Racking up Sensational Grosses on the RKO Circuit and throughout the New York Metropolitan Area

**BIG**— Just completed a Tremendously Successful Engagement at Malco Theatre, Memphis

**BIG**— Saenger Theatre, New Orleans, Grossed Top Money during recent run

**BIG**— Multiple drive-in premiere in Indianapolis is Registering Tremendous Figures

**BIG**— Multiple run engagement in Atlanta has set the town on fire with Record Breaking Results throughout the city

**BIG**— Texas openings in San Antonio and El Paso have Generated Excitement throughout the Interstate Circuit

..... and with record number of openings throughout the country beginning July 3rd "KING KONG vs GODZILLA" looms to be **ONE OF THE BIG ONES IN '63**

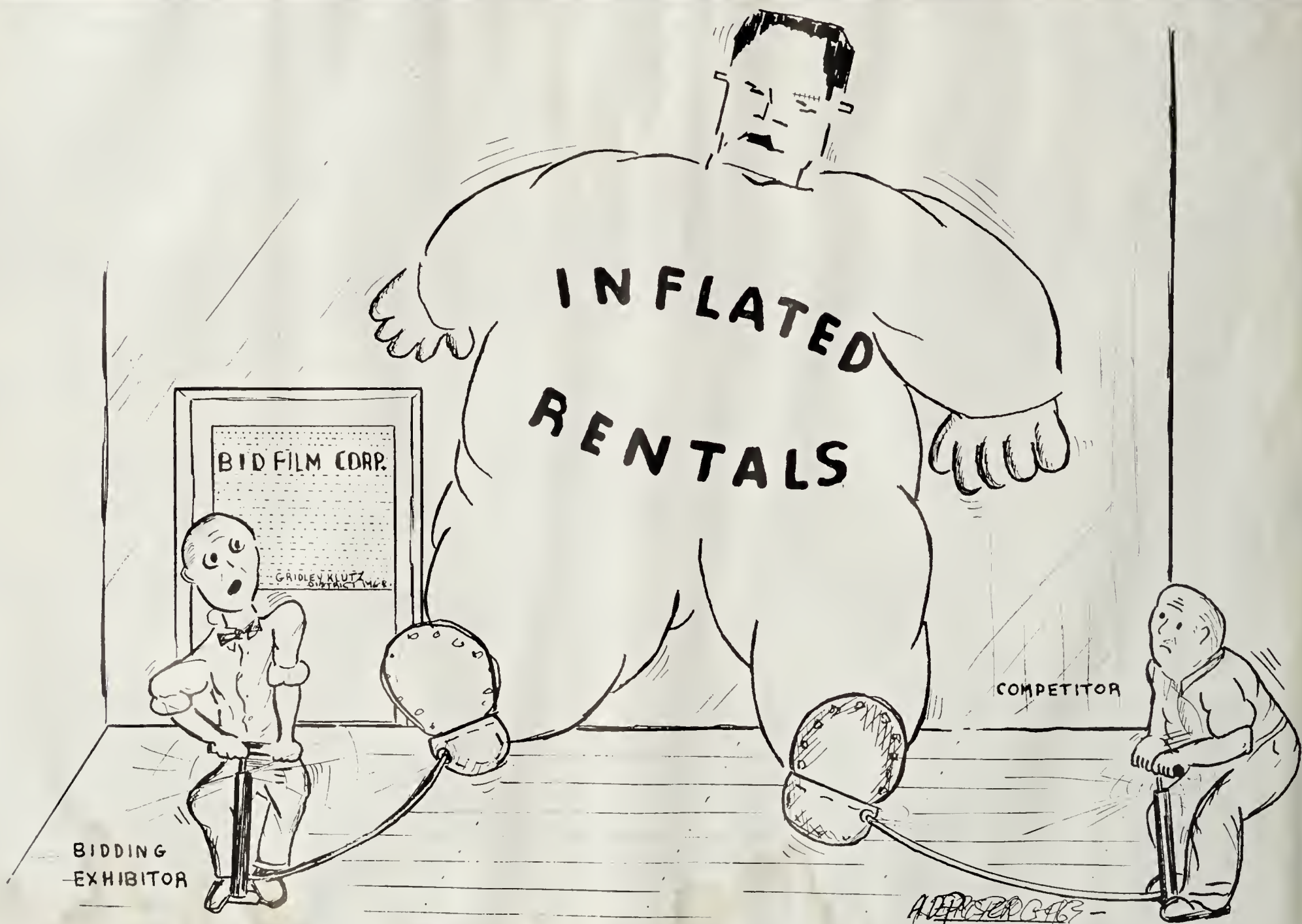
# The Trade Paper Read by Choice — Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 32nd Street and Elm Avenue, Baltimore, Md. 21211. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecni, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WALnut 2-1860.



Volume 70 • No. 3

JULY 17, 1963



"IF ONE OF US STOPPED PUMPING...?"

## HOW DO YOU DEFLATE A MONSTER?

WILL EITHER of the worried gentlemen above have the courage to stop pumping? The answer to that question will have a profound effect on the future of the motion picture industry.

We receive a sizable amount of correspondence from men who have spent their entire adult lives in the motion picture business and have now been forced to permanently shutter their theatres. In just about every case, they cite inflated film rentals as the main reason for going out of business.

Certainly, there are distributors who have profited by a tight product supply and an increase in competitive bidding, but one can not in fairness issue a blanket indictment against distribution. In many cases, the impetus for bidding has come from exhibition. Unwarranted moveups, distrust among competitors, and poor business judgment have introduced cut-

throat bidding to situations where bidding has no rightful place.

Recent court decisions (reprinted in MOTION PICTURE EXHIBITOR) have affirmed the right of distribution to choose its customers; have vindicated the legality of product splits. It would seem that an atmosphere of trust and an unselfish recognition of business responsibility could do much to alleviate an intolerable situation.

At some point, exhibition and distribution must call a halt to the headlong flight toward chaos that threatens the entire industry. Sanity must be restored to the buying and selling of film.

Until such a time, the Frankenstein's Monster pictured here will continue to grow; theatres will continue to shutter; the industry will continue to wither away.

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Obituaries

**Miss Mary R. Conlan**, 54, former secretary to the Chicago branch manager of Warner Bros. Theatres before retiring in 1958, died at Will Rogers Memorial Hospital, Saranac Lake, N. Y., where she had been a patient since her retirement. Survivors include two brothers and a sister.

**Frank G. Heffernan**, 60, laboratory manager for the past 10 years for the U. S. Information Agency, Motion Picture Service in New York City, died in Kresskill Hospital, Teaneck, N. J. He was formerly with Consolidated Film Laboratories and Eagle Lion Films. He is survived by his widow.

**Dr. Herbert T. Kalmus**, 82, the developer of the Technicolor movie process, died after a heart attack at his Bel Air, Cal., home. He founded the Technicolor Corp. and headed the firm for 50 years until his retirement in 1962. He is survived by his wife, and two daughters.

### Distribs Win Contempt Suit

PHILADELPHIA—Thomas E. Schaeffer, Reading, Pa., doing business in that city as Craft Films, was found guilty on three charges of criminal contempt of court by U. S. District Judge Alfred L. Luongo in Federal Court sitting in Philadelphia. Judge Luongo announced his findings in open court, at the conclusion of a three day trial of Schaeffer on charges of civil and criminal contempts of various court orders entered in four copyright infringement actions brought against Schaeffer by Universal, MGM, 20th-Fox and Warner Bros.

Schaeffer was found to have withheld from the U. S. Marshal three 16mm. motion picture film prints that were subject to writs of seizure served upon him on April 12, 1963, in two of the four cases. At the time such writs were served, the Marshal had seized 24 16mm. prints of 22 pictures involved in the four suits. Decision on charges of civil contempt was reserved.

### "Carpetbaggers" Gets TV Boost

HOLLYWOOD—The American public got an unprecedented advance look at the eagerly-awaited motion picture, "The Carpetbaggers," on Monday night (July 15), when producer Joseph E. Levine presented scenes, just filmed, from the explosive drama via national network television.

Levine "previewed" the film on NBC-TV's "The Tonight Show," during his guest appearance.

### 1st Indie. Effort "Sneaked"

KEY WEST, FLA.—A sneak preview of the psycho-sea thriller, "The Man In The Water," based on Robert Sheckley's novel, was held here before a capacity audience at the late Joseph R. Sirugo's Islander Drive-In.

The Mark Stevens starrer was filmed on location here and off Cuba. Audience reaction was favorable for the first effort of the film company, Key West Films, Inc., formed before his death by Sirugo, Hollywood producer T.L.P., Swicegood and J. B. Doherty.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., JULY 15

## MGM Reports Loss, Sees Upturn Shortly

NEW YORK—Metro-Goldwyn-Mayer, Inc. reported a third quarter loss of \$3,622,000, or \$1.40 per share, as compared to a profit of \$755,000 or 30¢ a share for the comparable period last year.

MGM President Robert H. O'Brien attributed the loss for the twelve week period ending June 6 to "low level rentals and several releases having done poorly at the box-office." Loss for the 40 weeks ended June 6, 1963 is \$12,338,000, or \$4.79 per share, as compared to a profit of \$3,308,000 or \$1.30 a share for the same period last year.

O'Brien predicted a return to profitable operations during the first quarter of fiscal 1963-64 and said that MGM had one of the strongest line-ups of product for the Fall and Winter season in recent years. MGM's major release for Sept. will be "The V.I.P.s," set for Radio City Music Hall. A second release, "The Wheeler Dealers," is also scheduled for an early Nov. release by the Music Hall. Other Fall releases include "The Haunting," "Twilight of Honor," "Sunday in New York," and "The Prize."

Currently nearing completion are "Of Human Bondage," and "A Global Affair." MGM is also preparing six MGM-TV series for Fall presentation, including a new, full-hour series "Great Stories From the Bible" and "Science Kids," a half-hour show, both being readied for ABC-TV.

O'Brien also said that the company is continuing to explore the possibilities of constructing the proposed motion picture and TV production center near Hollywood, in conjunction with 20th Century-Fox and Columbia Pictures.

A quarterly dividend of 37½¢ per share was paid for the third quarter.



Exhibitors were pleased as Leo Jaffe, seated, executive vice-president of Columbia Pictures, signed a deal whereby National Screen Service will again handle the distribution of trailers and accessories for all Columbia releases. Also present at the signing were Stanley Schneider, left, vice-president of Columbia, and Burton E. Robbins, president, National Screen Service. NSS now handles trailer and accessory distribution for all companies except Warner Bros.

## BROADWAY GROSSES

### Summer Business Holds Up

NEW YORK—Business continued brisk in the Broadway first-runs that had good product with Radio City Music Hall, the DeMille and the Rivoli leading the parade.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Hud" (Paramount). Paramount claimed the seventh week at \$22,000.

"Come Blow Your Horn" (Paramount). Radio City Music Hall, with stage show, did \$104,000 for Thursday through Sunday, with the sixth week hitting \$165,000.

"PT 109" (WB). Warner reported \$14,000 for the third week.

"Irma La Douce" (UA). DeMille announced that the sixth week would hit \$34,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama tallied \$40,000 on the 16th week.

"Mutiny On The Bounty" (MGM). Loew's State registered \$10,000 on the 34th week.

"Call Me Bwana" (UA). Astor did \$14,000 on the second and final week.

"Greenwich Village Story" (Shawn-Int.). Victoria had \$14,000 on the opening week.

"Lawrence Of Arabia" (Columbia). Criterion had \$47,000 for the 30th week.

"Cleopatra" (20th-Fox). Rivoli was still capacity with \$79,000 for the fifth week.

"A Gathering Of Eagles" (U). RKO Palace announced this opened to a \$22,000 week.

### Col. Promotes Kahn

NEW YORK—Richard Kahn has been named national coordinator of advertising, publicity, and exploitation of Columbia Pictures, it has been announced by Robert S. Ferguson, vice-president. The appointment, which is effective immediately, is in keeping with Columbia's policy of promotion from within its own ranks.

Kahn has been serving as manager of advertising, publicity, and exploitation for the Sam Spiegel-David Lean Production of "Lawrence of Arabia" since February of this year. Prior to that, he was exploitation manager of Columbia, a position he held for five years. He joined the company in 1955, serving first in the pressbook department before moving over to the exploitation department.

### Requiescat

Frank J. A. McCarthy, assistant general sales manager of Universal Pictures, will be missed wherever there are people who are people. A talented, personable man, Frank McCarthy knew, loved, and served our industry well. All of us have suffered a loss by his passing away.

Details have yet to be announced concerning funeral arrangements.

Jay Emanuel

# MPAA PR Program 'Very Much Alive'

## Ad-Pub Unit Proposes Newspaper Awards Program, Clip Sheet For Editors; Hospital Drive Backed

NEW YORK—The Advertising and Publicity Directors Committee of the Motion Picture Association of America met in the Association's board room. Harold Rand, chairman, presided.

The Committee discussed a report on the MPAA public relations program. The program is still very much alive and a new approach to the problem of improving the industry's image is being studied. It will be presented to the MPAA Board in the near future.

The Committee reviewed a proposal for a newspaper awards program for outstanding motion picture pages. The program was enthusiastically received by the Committee and details for sponsorship of the awards program are being worked out with a leading eastern university. Announcement of the program details will be made shortly.

A proposal for a monthly clip sheet of motion picture industry news to be sent to motion picture newspaper editors and television and radio stations was discussed. It was proposed that the clip sheet contain special feature material, film briefs, a monthly editorial, a column of news for the womens pages, as well as a mat of stills and cartoons. Further study of the proposed content was recommended by the Committee.

The Committee heard from Phil Gerard, national publicity chairman for the Will Rogers Memorial Hospital fund. Gerard highlighted the work of the hospital and spoke particularly about the O'Donnell Memorial Research Laboratories and the outstanding work being done there. He called on the members of the Committee to back up the work of the Will Rogers publicity committee by making sure that every employe of every company within the industry be fully apprised of the work of the Will Rogers Memorial Hospital and how the hospital serves the entire entertainment industry. Gerard also asked for the Committee's support of the general promotion plan recently developed by the publicity committee. Gerard indicated that he hoped every member of the Ad-Pub Committee would back up his sales manager's efforts in putting over the year-round audience collection drive which started last week in drive-in theatres.

## "Hollywood East" At Fair

NEW YORK—Robert J. Gurney, Jr., developer of the Motion Picture Studio exhibit that will be the film industry's only participation in the New York World's Fair, announced that the name which has been selected for the Pavillion will be "Hollywood East."

"In selecting 'Hollywood East,'" Gurney stated, "we believe that we have captured the full spirit and significance of erecting a working movie studio where all the visitors to the Fair can actually see major motion pictures starring internationally famous stars being filmed."

## Solons Introduce Bills For D.C. Film Festival

WASHINGTON, D. C. — Senator Clair Engle and Representative Donald Brooks Cameron, both California Democrats, introduced identical Senate and House resolutions sponsoring a 1965 international film festival in Washington.

Federal funds amounting to \$250,000 and contributions from private sources expected to amount to \$500,000 would finance the affair.

It was pointed out that while U. S. films occupy 70 per cent of world screen time, the U. S. Government fails to sponsor a film festival. Argument claimed that the U. S. should be emphasizing and encouraging exports of our films as a means of dealing with the balance of payments deficit, and that a Washington festival would strengthen the relationship between film producers and USIA.

A nine-member commission, according to the resolutions, would work with the MPAA and the local board of trade as well as other organizations, to coordinate U. S. sponsorship of the proposed event, and also to seek the donations of private funds. Two Senators, two members of the House, and five members to be appointed by the President would all serve without pay.

## Audience Collection Mapped By N.Y. Distribs, Exhibs

Exhibition and distribution leaders in the metropolitan New York area were to attend a special kickoff meeting at the Loew's home office projection room yesterday (July 16) to help launch this year's Audience Collection phase of the entertainment industry's "Encore Sales Managers Drive" on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories, it was announced by Henry H. "Hi" Martin, general chairman of this year's drive, and Charles Kurtzman, exhibition co-chairman.

Emanuel Frisch and David Rosen are co-chairmen for the metropolitan New York area for the Audience Collection phase, and Robert K. Shapiro, president of the Metropolitan Motion Picture Theatres Association, was one of the sponsors of the meeting.

This meeting was held in connection with the launching of the drive-in theatres in the metropolitan New York area, and the exhibition and distribution leaders were shown this year's Audience Collection trailer with Gregory Peck.

## Pay-TV Test Delayed

WASHINGTON, D.C.—The Federal Communications Commission has authorized a delay of three months in the start of Denver pay-tv tests.

The Channel 2 Corporation, formerly Gotham Broadcasting Corporation, asked for the extension of time. It operates the Denver Channel 2 tv station under the call letters KCTO. The pay tv test is to be launched by Macfadden-Bartell Corporation in association with the Teleglobe pay tv system.

## SW Operating Profit Up In Third Quarter Report

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the three months ended May 25 amounted to \$739,100, it was announced by S. H. Fabian, president. This is equivalent to 36 cents per share on the outstanding common stock. The consolidated operating profit for the same period last year was \$707,600, equivalent to 34 cents per share.

The consolidated operating profit for the nine months ended May 25 amounted to \$1,798,100, equivalent to 88 cents a share on the outstanding common stock. The profit for the corresponding period one year ago was \$1.11 per share on the common stock.

For the three months ended May 25, merchandise sales, theatre, admissions, and other income amounted to \$37,386,700 as compared with similar income of \$34,051,600 for the same period last year.

Merchandise sales, theatre admissions, and other income for the nine months ended May 25 amounted to \$104,268,400, as compared with \$101,422,800 for the same period one year ago.

## UA Ups Cartier In France

PARIS—Georges Rouvier, United Artists general manager in France since 1936, has announced his retirement. He has agreed, at the request of UA officers, to remain on the board of directors of UA's French subsidiary, Les Artistes Associes S.A.

Raoul Cartier succeeded Rouvier as general manager for France. Cartier, who was UA's French sales manager for the last five years, is a well known and highly respected member of the motion picture industry in which he has been active since 1930. Before joining United Artists in 1958, he had been for 18 years sales manager for France of RKO Radio Pictures. From 1940 to 1944, he was in complete charge of RKO's operations in France and North Africa.

Pierre Deschamps, assistant to the French sales manager of UA since 1958, has been promoted to the position of sales manager for France. Previously, Deschamps had been, for many years, assistant sales manager with Cinedis and RKO Radio Pictures.

George Laurent, who recently joined the company, has been named administrative manager for France. Before that, he had been functioning in the same capacity with Cinedis.

## Ohio Fair To Boost Films

COLUMBUS, O. — Independent Theatre Owners of Ohio will have a booth and run trailers and featurettes on fall and winter attractions in a display at the Ohio State Fair Aug. 22-Sept. 1.

Ken Prickett, executive secretary of ITOO, pointed out that this is a cooperative deal with the Ohio State Fair. Theatres will be asked to run trailers plugging the exposition. The trailers will be ready within a few days and will be circulated to ITOO members. Prickett urged theatres to use the trailers on the days listed and then forward them without delay to the next theatre.

## Filmways Report In Black; Production Activity Up

NEW YORK—Filmways, Inc., reported an increase in revenues and income for the nine months ended May 31, reversing a loss for the similar period a year ago.

Lee Moselle, president of Filmways, Inc., reported revenues for the production of motion picture and television films, television film rentals, studio rentals, and other income amounted to \$9,017,116 for the nine months, compared to \$7,163,038 for the similar period last year.

Net income before provision for federal income taxes amounted to \$187,966, compared to a loss of \$345,703 for the corresponding period a year ago.

After provision for taxes, net income was \$83,966 or 14 cents per share based on the 595,445 shares outstanding at the end of the period, compared to a net loss of \$234,803 or 41 cents per share on the 571,504 then outstanding.

The increase in revenues and the upturn in profits reflects the company's expansion of its motion picture and television activities and the shift of its production of commercials from the east coast to the west coast.

Martin Ransohoff, chairman of the board and production chief of Filmways, Inc., just completed his production of "The Wheeler Dealers" for MGM release, which is set for a debut this fall at Radio City Music Hall. On his forthcoming schedule are "The Americanization Of Emily," starring William Holden, for MGM release; "Man In The Middle," starring Melina Mercouri, Peter Ustinov, Maximilian Schell, and Robert Morley, to be directed by Jules Dassin for UA; "The Sandpiper," starring Elizabeth Taylor, to be directed by William Wyler for Columbia; "Lighter Than Air," an adventure spectacle, for MGM; and "The Loved One," based on the Evelyn Waugh novel.

## Hollywood WOMPI Formed

LOS ANGELES—A Hollywood-Los Angeles chapter of Women of the Motion Picture Industry has been formed, linking with the organization's 14 other branches in the U.S. and Canada. Officers elected by the local branch are Barbara Dye, National Theatre Supply Company, president; Betty Tracy, Columbia, first vice-president; Gladys Collins, Theatre Service, second vice-president; Liz Ploger, MGM, recording secretary; Masako Kimura, Favorite Films, treasurer.

The group's charter installation dinner was held July 13 at the Hollywood Plaza Hotel. Organization is open to all women employed in the entertainment industry. Regular monthly meetings will be held on the third Tuesday of every month.

Jean Mullis, president, International Association of WOMPI, flew here from Atlanta to present the Hollywood-Los Angeles charter.

## Kraska To Moscow

BOSTON—George Kraska flew to the Moscow Film Festival as Joseph E. Levine's representative to acquire some of the top world film product that will be presented there. Kraska, as a pioneer in foreign film importation and exhibition, was responsible for bringing many first Boston showings from Germany, France, Soviet Union, Italy, Ireland, China, Austria, Israel, and Mexico.

# Stein Sets Golden Rivet To Signal Start Of Construction On U Plaza



Angie Dickinson, star of U's "Captain Newman, M.D.," was recently elected Mayor of Universal City, Calif., and is here presented with the mayor's gavel by David Niven, who is starring in U's "King Of The Mountain."

## "Stranger" Festival Date Not Approved By Regents

ALBANY—The Board of Regents has not "approved" the exhibition of "A Stranger Knocks" at the first annual New York Film Festival to be held in September at the new Lincoln Center for the Performing Arts.

A New York Times story, following Trans-Lux Distributing Corp.'s appeal to the Regents from a decision by director, motion picture division, State Education Department, denying a license for the Danish-made release, unless two scenes were deleted, stated the Board had "approved" its showing at Lincoln Center, under specified conditions.

Since then, the Regents unanimously adopted a report by its review committee, upholding the director's refusal to issue a seal, except with the cuts ordered.

Following this action, an informed source declared, "The Regents have not approved the exhibition of 'A Stranger Knocks' at Lincoln Center, during the film festival. No decision on this point has been made."

The source continued that a determination would have to be made whether such a showing would be "at any place of amusement for pay or in connection with any business in the State of New York." For all such exhibitions, a film must be licensed by the division of motion pictures.

The Regents are expected to move with caution and deliberation on this matter, because an approval could be "precedental."

## Velde, Fitter At UA Meet

CHICAGO—James R. Velde, United Artists vice-president, and Al Fitter, western division manager, conducted a two-day sales meeting here attended by UA branch managers in the sales area.

During the seminar, Velde and Fitter discussed release plans and policies of forthcoming UA product and used the opportunity to meet with leading exhibitors in the Chicago area.

In addition to Chicago, UA branch managers attended from Minneapolis, Milwaukee, Indianapolis and Des Moines.

HOLLYWOOD—Southern California, traditionally the world leader in film production, both theatrical and television, will continue to hold and expand this leadership.

This view was expressed by Jules C. Stein, chairman of the board of MCA, Inc., at "Golden Rivet" ceremonies signaling the start of construction on the new multi-million dollar Universal City Plaza.

"In March of 1915, Mr. Carl Laemmle accepted a Golden Key from a city official to unlock the gates of Universal City," Stein declared. "At that time, Mr. Laemmle stated it was his goal to build facilities to 'manufacture every conceivable type of picture.'

"Today, 43 years later, we are gathered to celebrate a Golden Rivet ceremony so as to further extend Mr. Laemmle's prophetic vision by enlarging and modernizing the facilities of Universal City to provide the entertainment needs of the world. We are here to reaffirm by tangible evidence our confidence in the future of the amusement industry.

"The motion picture industry, both theatrical and television, of which we are a part, was nurtured in southern California. Historically, the very heartbeat of entertainment production and its world-wide leadership have flourished in this area, so we are evidencing by this dedication our conviction that a great new period of expansion lies ahead for entertainment as an enterprise.

"A complex of buildings, the most prominent of which will be MCA Tower, will henceforth be known as Universal City Plaza. This, the first major expansion of motion picture and television production facilities in recent years, is merely the beginning of a master plan to build Universal City into the most modern and complete entertainment production center in the world.

"We truly hope to live up to our slogan, 'Universal City, The Entertainment Capital Of The World.'"

Following his remarks and the introduction of honored guests by master of ceremonies Jack Benny, Stein placed a golden rivet in a steel girder. He was assisted in this symbolical gesture by Los Angeles County Supervisor Warren M. Dorn; Lew Wasserman, president and chief executive officer of MCA; and Milton R. Rackmil, vice-chairman of the board of MCA and president of Decca Records and Universal Pictures. More than 200 film industry, business, and civic leaders witnessed the ceremony.

Dorn also read a resolution passed by the County Board of Supervisors commending MCA, Universal Pictures, and Revue Productions for the leading role they have played in the cultural and economic growth of southern California and the wide fame and credit they have brought to the community.

Following the "Golden Rivet" ceremonies, Robert E. McKee General Contractor, Inc. of Los Angeles will start actual construction on Universal City Plaza, designed by the famed architectural firm of Skidmore, Owings, and Merrill.

The Plaza, a four building complex, will consist of the 14-story MCA Tower, a two-story office structure, a one-story office building and a one-story studio commissary building.

# Biracial Committees Key To Solving Integration Problem At Local Level

WINSTON-SALEM, N. C.—The subcommittee on theatres of the Mayor's Biracial Goodwill Committee reported July 13 that "successful progress" is being made in racially integrating Winston-Salem movie houses, and "the commitments made in our first meetings" with operators "have been carried out in good faith."

The report was made by the Rev. Jerome Huneycutt, acting chairman and Dr. J. R. Oliver, a Negro member of the subcommittee, said he is "very satisfied" with the progress that has been made, but that the committee cannot spell out in detail what has been accomplished "without jeopardizing" further progress.

The subcommittee did not report specifically that the theatres have desegregated, but Negroes have quietly attended theatres throughout the city in recent weeks without incident.

At Williamston on July 2, about 200 hymn-singing Negroes demonstrated peacefully in front of the Watts. A spokesman said members of the group were refused tickets to the theatre's lower level which is reserved for whites, and that they refused to use the balcony set aside for Negroes. Police were on the scene, but there were no incidents or arrests.

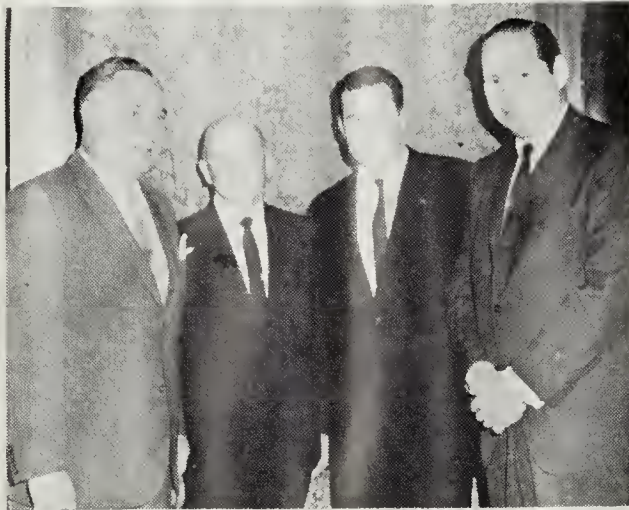
At Hillsboro, a Negro Committee on Human Rights has called on the Town Board to adopt a public accommodations ordinance which would ban racial discrimination in theatres and other publicly-licensed businesses; to appoint a bi-racial committee to work for desegregation of various areas; and to direct desegregation at once of theatres and similar places of business. The board named a committee to obtain an opinion from the state's attorney general as to the legality of a public accommodations ordinance, but took no action on naming the requested biracial committee.

Meanwhile, Governor Terry Sanford met at Greensboro July 6 with mayors of some 200 cities and towns, many of whom have been faced with massive demonstrations in attempts to desegregate motion picture houses, and urged them to work at "removing the injustices and indignities long suffered by the Negro race," but making it clear at the same time that he thinks massive demonstrations have gone far enough and that further demonstrations should be carried out in an orderly way. He also made it clear that he is opposed to any sort of civil rights law that would infringe on the rights of owners of businesses, such as theatres, restaurants, hotels, and motels.

"Government cannot afford to be coerced, and all citizens of all races are entitled to the maintenance of law, peace, and order," he said. "So long as I am governor, the state is not going to take its cue from the fear of masses or mobs."

There have been demands on the governor and mayors to adopt public accommodations laws and ordinances which would prohibit racial discrimination by any firm licensed by the state or local governments to do business with the public.

At the Greensboro conference with the governor, the mayors appointed a "mayors' cooperating committee" to work with the governor in the field of civil rights.



Gathered in Brooklyn, N. Y., for a recent sneak preview of *Batjac-United Artists' "McLintock"* were, left to right, James R. Velde, UA vice-president; Martin H. Newman, Century Circuit's vice-president-treasurer; Michael Wayne, producer of the film; and UA vice-president David Picker.

## Hospital Drive Heads Set

NEW YORK — Bob Ferguson, Columbia Pictures, and Fred Goldberg, United Artists Corp. have been named distribution co-chairmen of publicity, and Ernie Emerling, Loew's Theatres; Harry Goldberg, Stanley Warner Theatres; and Fred Herkowitz, RKO Theatres, exhibition co-chairmen of publicity of the 1963-64 "Encore Sales Managers Drive" on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories at Saranac Lake, N.Y., it was announced by Philip Gerard, Universal Pictures Company, who is serving as national publicity chairman for the current campaign.

Through the Audience Collection phase of the drive which is now underway and the Christmas Salute by industry employees, the entertainment industry will seek to raise \$1,000,000 for the support of the Will Rogers Hospital and its research program.

## Wometco Income Rises

MIAMI, FLA.—Wometco Enterprises reported that net income after taxes for the first 24 weeks of 1963 ended June 15 was \$1,043,459, or 72 cents per share, as compared with \$916,197, or 64 cents per share for the similar 1962 period. Gross income was \$9,950,741 as against \$8,915,101.

The board declared regular quarterly dividends of 15 cents on the class A stock and five and a half cents on class B, both payable Sept. 13 to stockholders of record Aug. 30.

Mayor David N. Schenck, Greensboro, where massive demonstrations against motion picture houses recently resulted in desegregating their facilities, told the meeting that if the problem of integration is not solved at the local level, "then somebody will solve it at the national level."

Mayors said that in cities where positive steps have been taken to cope with the integration problem, the formula has been identical: appointment of bi-racial committees; then selection of subcommittees to work with operators of such businesses as theatres, hotels, restaurants, and the like.

## Ministers Protest Return Of Objectionable Features

ASHEVILLE, N. C.—Ministers here recently asked the City Council to take steps to prevent the Fine Arts, which reopened June 28, from showing objectionable films.

The Fine Arts closed last January shortly after the management voluntarily stopped showing nudist films in an agreement reached with city officials following protests by several groups.

Ministers wrote the City Council that they understood the theatre was planning to reopen under new management but "with the same lewd sex movies as shown previously" and "we believe that this is an unfortunate influence on Asheville."

The Council referred the matter to City Manager J. Weldon Weir for any necessary action.

R. T. Jennings new manager of the house, said, "I'm not opening with nudist pictures and I don't plan showing any nudist pictures." The advertisements for the reopening were for "Bellboy and the Playgirl" and "Girl Fever." They asked that patrons be over 18.

Ministers signing the latest protest were the Rev. W. Perry Crouch, pastor of First Baptist Church, the Rev. Leroy V. Secrest, assistant pastor of First Presbyterian Church; and the Rev. Walter J. Miller, pastor of Central Methodist Church.

The Fine Arts is owned by E. M. Lowe Theatres, Inc., Boston.

Two months of controversy preceded the voluntary suspension of nudist films last January by Thomas Mitchell, then manager of the theatre.

First protest came when representatives of the Lee H. Edwards High School student government presented the City Council with a petition signed by 700 students protesting "the type of movies being shown," and also protesting "suggestive" advertising for the programs.

Numerous others joined in protesting the films being shown, and the Council received a second petition, bearing 230 names, presented by the Women's Society for Christian Service of Central Methodist Church. That same day, city officials and Mitchell reached a voluntary agreement ending the showing of nudist films. The Fine Arts showed standard second-run films for a short time thereafter and then was closed.

## Technicolor Expansion Set

NEW YORK—Technicolor Corporation announced an important expansion into the field of processing color and black and white for television.

Melvin H. Jacobs, president, stated, "We have been preparing this important program for many months. We are pleased to announce that Technicolor will provide a completely new plant of the latest design, which will make available to the industry a complete complement of the finest and most up-to-date facilities existing anywhere in the world. It will be planned specifically to provide excellent service and quality for the entire industry for color and black and white processing for television. Technicolor will lease a building to be constructed by MCA, Inc., on Lankershim Boulevard in Los Angeles, and our staff and engineers will be responsible for the design, equipment, and complete management of the new laboratory."

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AS WELL AS OTHER TIMES  
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Each Preview Record runs 5 minutes. A 2½-minute version is also included on the flip side for purposes of flexibility.

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Preview Records for the following attractions are now available at all NSS branches:

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- Black Zoa • Beach Party • Bye Bye, Birdie
- Coll Me Bwana • Coptain Sindbod • Cattle King
- Came Blow Your Horn • Donovan's Reef
- Dr. No • Drums Of Africa • 55 Days At Peking
- Flipper • Hud • Irma La Douce • King Kong Vs. Godzilla
- Loncelot And Guinevere • List Of Adrian Messenger • Moin Attraction • Mutiny On The Bounty
- PT 109 • Sovoge Sam • Spencer's Mountain • Tommy And The Doctor • The Great Escape
- The Longest Day • The Nutty Professor
- The Stripper • The V.I.P.'s • The Ugly American
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# Industry Uncertainty Continues According To Investment Survey

NEW YORK—The motion picture industry continues on its erratic course, says the Value Line Investment Survey. Their earnings are not only highly volatile but also in a continuing downtrend when compared with American industry as a whole.

The loss of the advantages of "block booking" coupled with the inroads made by television has forced most of the industry to make "bigger" pictures with consequential increases in risk, the Survey notes.

The reason they have to try and make "big" pictures is that television has all but completely pre-empted the place of the run-of-the-mine pictures, adds the Value Line Survey. But a "big" picture may well cost \$10 million to produce—and that means total box office receipts of \$20 million plus before the picture breaks even.

On the whole, comments the Value Line Survey, the motion picture industry has been slow to adapt their ways to television, which brought problems to them of a type never before encountered. Some have succeeded in overcoming these handicaps and are even benefiting from this new medium. Thus M-G-M in 1963-64 will have 5½ hours of prime evening tv programs.

But the motion picture industry is still very much of a hit or miss proposition with millions being risked and a sizable percentage of the gross income going to the stars in the picture, points out the Value Line Survey. Television, on the contrary, starts out with a comparatively inexpensive "pilot" film which is tested out before live audiences, and the star set-up, as in the motion pictures, simply does not exist—partly because the product is different but also because the television producer recognizes the prohibitive nature of deals of this sort.

## Redstone Buys Three D-Is

TOLEDO, O.—Miracle Mile, Franklin Park, and Maumee Drive-Ins, formerly owned and operated by the Theatre Corporation of America, headed by Al Boudouris, also president of Eprad, Inc., local firm producing theatre sound equipment, were sold to Redstone Management, Inc., Boston. The purchase price was not disclosed.

## Howard Minsky To Post As Cinerama, Inc., V-P

NEW YORK—Howard G. Minsky has been appointed vice-president of Cinerama, Inc., it was announced by Nicolas Reisini, president and board chairman of the motion picture company.

Prior to joining Cinerama, Minsky was president of International Telemeter Co., the pay-tv division of Paramount Pictures. He has been associated with Paramount for the past 13 years in a variety of executive positions.

Minsky came to Paramount after having held top posts with Warner Bros., 20th-Fox, and Skouras Theatres.

## Fazio Heads Colorama

NEW YORK—Jules B. Weill has resigned as president of Colorama Features, Inc., and has been succeeded by the firm's executive vice-president, Dina Fazio, it was announced by Herbert G. Stevenson, board chairman, following a meeting of the board of directors of the company.

Fazio has for a long time been in charge of film distribution throughout the Western Hemisphere for Telac, Inc., the producing and distributing organization that recently acquired control of Colorama. In addition, the new president has for a long time been identified as a major representative of European motion picture producers in the United States.

## Ray Pacts Writers

HOLLYWOOD—Nick Ray, producer-director, has announced plans to build an international "contract list" of top young writers to work on scripts for his schedule of six projected independent productions. Ray, who has been preparing the production slate since completion of his "55 Days At Peking," has signed one of England's top tv writers, David Mercer, as the second writer in the "stable."

The film-maker previously announced signing of award-winning Polish writer, Marek Hlasko, to work under his aegis, starting with a film adaptation of Hlasko's controversial novel, "Next Stop, Paradise," which will kick off Ray's production slate this fall.

## Embassy Executives Meet; Douglyn Joins Company

NEW YORK—Embassy Pictures convened a sales meeting here of its eastern, southern, and central divisions, under the direction of Carl Peppercorn, vice-president and general sales manager.

Joseph E. Levine, president, and Leonard Lightstone, executive vice-president, addressed the meeting, at which distribution plans were blueprinted for forthcoming Embassy releases.

Among the major pictures for which national distribution plans were outlined in depth were Federico Fellini's "8½," "Women of the World," "Three Penny Opera," "Light Fantastic," "Only One New York," and "Queen Bee" (tentative title), Embassy's summer-fall release schedule.

Home-office executives attending the meeting also included Lou Steisel, metropolitan New York and western sales supervisor; Jud Parker, eastern and southern sales supervisor; Larry Ayres, home-office sales control manager; John Downing, manager of exchange operations; and Harry Margolis, metropolitan district manager.

Field executives attending the conclave included Simon Lax, midwestern district manager; Joe Wolf, New England division manager; James Frew, southern division manager; Charles Zagrans, Pennsylvania district manager; and Sheldon Tromberg, east-central district manager.

Erving L. Douglyn has been appointed western sales representative of Embassy, it was announced by Carl Peppercorn, vice-president and general sales manager.

Douglyn, who resigned from Metro-Goldwyn-Mayer, Inc., for which he had been Seattle branch manager since 1950, to accept his new post, will headquarter in Los Angeles.

Reporting directly to Julius Needelman, western district manager, Douglyn will cover the Los Angeles, Denver, and Salt Lake City areas.

## Johnston Joins Disney Team

NEW YORK—Albert Johnston has been appointed eastern story editor for Walt Disney Productions, Burbank, Calif. Johnston was New York story editor for Columbia Pictures for 10 years. For the past three years he has been free-lance writing in Florida.

He will headquarter in the New York offices of the Euna Vista Distributing Company, Disney subsidiary.



Among industryites seen at the recent annual visit, inspection, and board meeting at the Will Rogers Memorial Hospital, Saranac Lake, N. Y., were left to right, Phil Gerard, Universal; Hi Martin, Universal; Charles Kurtzman, general manager, Loew's Theatres; Allen

Robbins; Burton Robbins; Ned Depinet, president of the hospital; Norman Robbins; Hank Kaufman, Columbia; Irving Ludwig; Kurtzman; Richard Walsh; Depinet; and James Carreras, first assistant chief barker of Variety Clubs International, from London.



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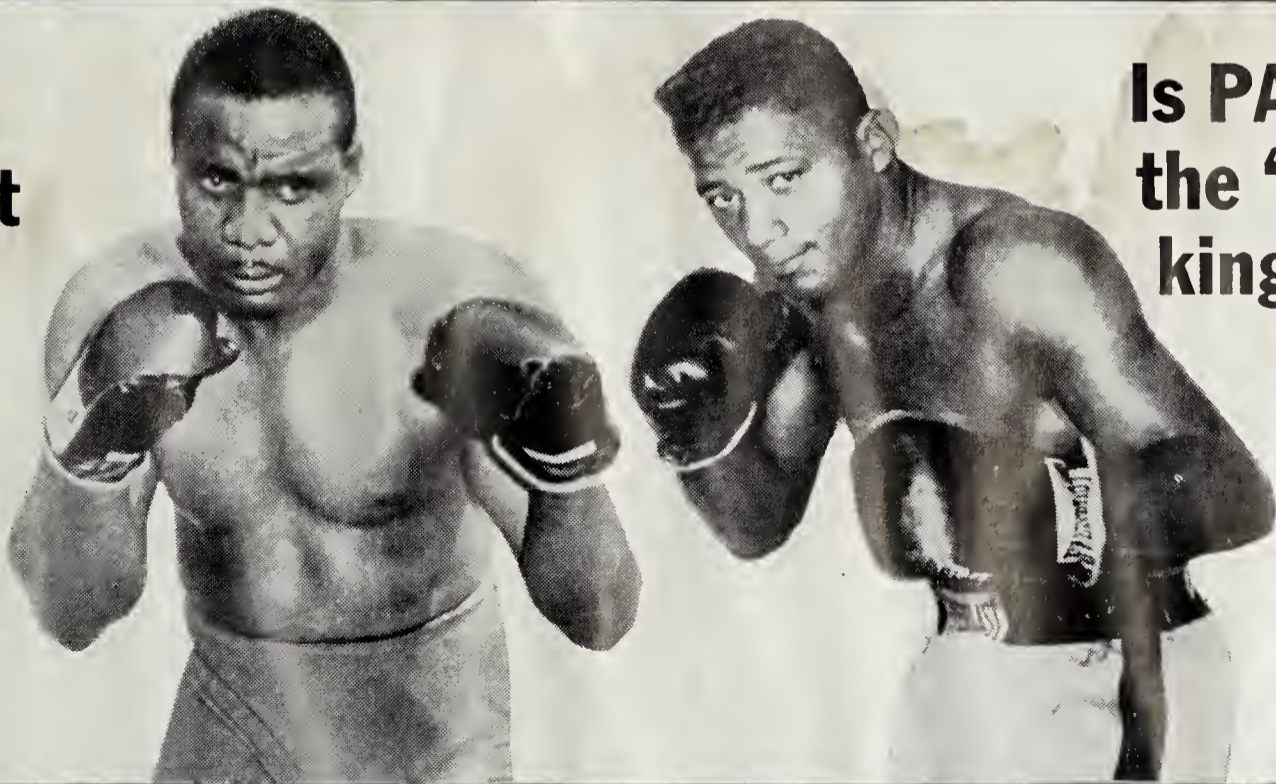
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# LONDON Observations

By Jock MacGregor

FEW HAVE SERVED longer or given more to the industry than Sir Michael Balcon. For more than 40 years he has been a major film maker. Recently, he dined the trade press. Officially, we were to talk about his current love, Bryanston Films, which in four years has spent some \$10,000,000 on 18 features, including "Saturday Night Sunday Morning" and "Taste of Honey," and 13 supports; has three new films ready and three more being lined up.

We assembled about 7 p.m., got to coffee, cigars, and brandy around 9:15, but did not break up till midnight. And the current program was hardly mentioned! It was a night of memories. We talked of success, hard days, old friends, and others, whatever-happened-to and do-you recall. Mick, as he is known to all in the industry, started in Birmingham making advertising films with Victor Saville and came to London in 1922 to form Gainsborough Pictures.

Always a man of vision, he pioneered many things now taken for granted. He was the first to bring over Hollywood stars like Betty Compson and Jane Novak and to make co-productions with Germany. He saw the potential of talkies, and as head of the new Gaumont British Shepherd's Bush studios established a prestige for British films with the early Hitchcock thrillers and Jessie Matthews musicals. Then he started MGM British with "Yank at Oxford." Next came his most celebrated period—the Ealing Studio days—shaping such pictures as "Lavender Hill Mob" and "Tight Little Island." Sessions at MGM British and Associated British followed before he formed Bryanston, the fore runner of the satellite distributors, to help the type of independent producer of whom he approves most.

Mick has not had everything his own way. Far from it. It could be said he has pretty well had to fight for every inch. He has changed companies, shot his mouth off—occasionally had to eat his words and climb down—but has always maintained an enthusiasm for movies. While many at 67 think only of retirement, it is not for Mick Balcon—not while there are scripts or a talent in which he believes, a challenge, a principle at stake, or just a circuit to battle!

WITH THE MARKET here reduced to two main outlets and the questionable third release, the industry is looking with considerable interest to see how "Boeaccio '70" succeeds in what is a new trading pattern. Though it is not even "third release," a number of London theatres including Granadas, Essoldos, Shipman and Kings, and an ABC are taking it in preference to their split, which is "War Bride" for those getting the Rank circuit program and "Happened at the Worlds Fair" for ABC. In later weeks, it will replace the recognised releases in several other London theatres. In consequence, Percy Livingston and the 20th-Fox boys have knocked up an impressive array of bookings in addition to some regular Rank and other third release houses. This could well result in a rebirth of the third. Not only is there too much product for two outlets, but some exhibitors are wondering whether an average program might not be a better proposition than an only slightly better one with a saturation booking.

MAN WITH the least enviable job here is unquestionably the National Film, Finance Corporation's John Terry. Whatever he does, he is wrong to some! He supervises the government loans to film makers. Most vociferous of his critics are those who want to make art for art sake pictures with little chance of recouping investment. Needless to say, they have no more success raising their funds in purely commercial circles. If success was ever an embarrassment, it has been to NFFC. Successful producers which NFFC established now have no trouble finding their finances elsewhere. While a few loyal stalwarts continue to use NFFC, for the most part it supports the plodders. In consequence, combined with the slow release of many projects, this year's report is not the brightest.

FEW IN THE WHOLE COUNTRY cannot be aware that Arthur Davids, Gaumont, Worcester, played "Hercules in the Centre of the World." For him a showman's dream (or should it be nightmare?) came true. A publicity stunt made most of the nation's front pages. He had persuaded a doorman to don leopard skin pants and do a Hercules, bending bars, etc., when up popped a 12 year old suggesting her dad was much stronger. To disillusion her, he wrapped an iron bar around her neck and then could not straighten it. Firemen had to remove the bar and manager Davids is reported as saying, "We shan't be doing that again." With all the resulting publicity, I don't think he'll have to. . . . I am extremely sorry to hear that Louis Elliman, the king of entertainment in Ireland—that is, of course, if you can have a king in a republic—is retiring from Irish Theatres and Odeon (Ireland) due to ill health. He has had a finger in almost every facet of show business in the Emerald Isle. . . . Congratulations to Teddy Forsyth who was for so long with Odeon of Canada on being appointed managing director of Rank's Ten Bowling Division by John Davis. . . . Nice to get a letter from Bobby Cohn in Hollywood saying that he was reading this column when he got the highly encouraging first returns for "The Interns" on British release. He said it couldn't have come at a better time as he is preparing "The New Interns," and the world wide business is really spurring him on for the new picture, which will start shooting in September. . . . The Federation of British Film Makers press conference becomes more of an open discussion each month. This time, the choice of films for festivals was debated. Should a subject which can be backed with interesting stars and personalities to ensure the maximum world wide publicity be chosen rather than a more worthy picture which is unlikely to get an award on any publicity? Recently, few even in the trade have realised that delegations have gone to far away places and a hell of a lot has been spent on a minimum return. Well handled, the maximum publicity can be obtained in the popular and class press here, thereby selling movies to all types of customers.

## Alice Gorham Playground Dedicated In Detroit

DETROIT—Memory stirred one week ago today when there was dedicated the new three-acre Alice N. Gorham Playground.

Just five years ago, the motion picture industry mourned the sudden passing of Alice, beloved and admired by all.

Behind her sweet gentleness there clicked one of the smartest brains, not only in motion pictures, but in publicity nationally in all fields. She was never heard to utter an adverse comment about anybody, including new and fumbling advance men who were sent in to work for the United Detroit houses which she served as advertising and publicity director. Coupled with her gentleness was an uncanny ability to dig out the angles that would best sell an attraction in her market.

For 30 years she poured out bright, fresh ideas. Possibly the best-remembered is "New Faces Going Places." Today it is still one of the most potent institutional campaigns in use, and has long since been widely copied in other cities.

It is remarkable in that it proves Alice's convictions when she dreamed up the idea:

It makes for year 'round public participation, it unquestionably sells tickets, and lastly proves over again, never look down on the public. Every single winner of this poll-selection by the public of promising actors and actresses, virtually unknown at time of voting, has turned out to be a great star.

Alice found much time, despite her cramped life, for doing volunteer work in charitable and civic interest. During the entire time she served UDT, she also directed each year the Old Newsboy sale of newspapers for the Goodfellows. Proceeds go each Christmas to provide toys to any child in the area who has none.

It is fitting that with her interest in children, the Alice N. Gorham Playground should be named after and dedicated to her.

## ABPC Maintains Dividend

LONDON—The Associated British Picture Corporation are proposing a final 20 per cent dividend, which with the interim dividend already paid makes the total of 30 per cent the same as for last year. The trading profit after allowing an increased provision for depreciation and amortization amounts to \$11,200,766, compared to \$14,106,890 in 1962.

## Md. Censors Ruled "Immune" To Exhib's Damage Suit

BALTIMORE, MD.—Judge Edwin Harlan ruled that Maryland state officials correctly claimed "government immunity" as a defense against a \$250,000 damage claim brought by Robert T. Marhenke, both as an exhibitor and under the trade name of Leo Film Distributors, against the state censors for censoring the film, "Wild Gals Of The Naked West."

In Baltimore city court, the suit was dismissed summarily, without hearing.

Marhenke charged in his suit that the defendants made an arbitrary and unreasonable ruling and deprived him of showing a film which had been shown in other sections of the U.S. The damage suit sought a jury ruling on the claim.

## AA To Distribute Films Of Patterson-Liston Fight

NEW YORK—The motion pictures of the Sonny Liston-Floyd Patterson world's heavy-weight championship fight will be distributed by Allied Artists, it was announced by Steve Broidy, president. He disclosed that the deal had been completed with SportsVision, Inc., owners of the ancillary rights to the match.

The widely-discussed second meeting of the new champion and the former heavy-weight king is scheduled to take place at Las Vegas, July 22. Their first match grossed an all-time record.

Patterson is the only heavyweight champ in history ever to regain the crown. After being knocked out by Ingemar Johansson, he came back to kayo the latter in two successive bouts.

The bout, a promotion of Championship Sports, Inc., will not be shown on home television, thereby increasing the boxoffice potential of the fight pictures filmed at ring-side.

Broidy stated that 1,000 prints will be ordered on the fight films to enable a maximum number of theatres to show it on their screens quickly following the night of the event. Highlights of the match will be filmed in slow motion as well as standard speed, so that theatregoers will have the advantage of an even better close-up view of the punch-by-punch action than the ringsiders.

Allied Artists' distribution rights are world-wide except for the Scandinavian countries.

## Endres To Top Rivoli Post

NEW YORK—The appointment of John M. Endres to the position of managing director of the Rivoli Theatre here was announced by Salah M. Hassanein, executive vice-president in charge of United Artists Theatre Circuit operations.

Endres, a veteran of some 32 years in the Skouras Theatres Circuit, began his career as an usher in the old Jamaica, and has since held positions as manager of various theatres in the Skouras Circuit and, more recently, served as division manager.



Sidney Poitier, with co-star Lisa Mann, is seen as he received the news that he had been named "best actor" at the Berlin Film Festival for "Lilies Of The Field," a forthcoming United Artists release.

# The NEW YORK Scene

By Mel Konecoff

AMERICAN INTERNATIONAL prexy Jim Nicholson hosted a cocktail reception for exhibitors and press representatives at the Americana last week following a screening of that company's forthcoming "Beach Party," starring Robert Cummings, Dorothy Malone, Frankie Avalon, and Annette Funicello. The latter was on hand to greet arrivals, and one of the highlights was a teen-age contest held in conjunction with the YMCA seeking a "Miss 'Beach Party'—1963."

Earlier in the day, a screening of the film was held at the RKO 58th Street at which time a reel outlining product that will be forthcoming in the near future from AIP was shown. Plugged were "X," "The Haunted Palace," "Dementia 13," and "A Summer Affair."

**COMPILATION NOTE:** TOA has started compiling its ninth annual Foreign Film Directory for distribution at the time of the forthcoming TOA convention which will be held Oct. 28-31 at the Americana here. Distributors and producers of foreign and specialized films have been notified that they must have their lists in by Aug. 1 of all films planned for release in 1963-64. It's gratis.

**HEALTH DEPARTMENT:** Margaret Rutherford, sometimes known as the Duchess Gloriana, wants the following program for health and energy passed on to all WOMPIS: Cook your own food and eat at home; eat what you want but only half the quantity eaten when young; marry a younger man; take a nap after lunch; go for long walks with your husband; love poetry and read it aloud; and play games of imagination.

By following this, she has demonstrated amazing energy at the ripe age of 70, and we know 'cause we saw her in action. By the way, just before returning to England after a whirlwind promotion tour on behalf of "The Mouse on the Moon," she turned to one of the press agents, who was her guiding mentor, and gave him a tiny change purse she bought. Into it, she swept all of the American coins she had with her—about 32 cents.

**THE METROPOLITAN SCENE:** Don't miss the National Screen Service ad elsewhere in this issue where some sales aids are detailed in the form of recordings to be played at intermissions and other times. . . . Some 200 women's page and women's fashion editors of leading newspapers and magazines, who were in town for designer showings, were guests at a special showing of Universal's "The Thrill of It All." Universal has a five minute fashion trailer on the film which was also to be shown. . . . Jesse Zunker of Cue Magazine notes that we haven't mentioned him lately. We saw a film with him the other day and are trying to recall some of the bon mots he got off, but darn'd if we can remember them. . . . Jerry Lewis recovered from the exhaustion which interrupted his 43-day personal appearance tour in conjunction with "The Nutty Professor," and he's due to hit New York today (17) like a whirlwind. He will cover theatres in the Loew and other circuits over a several day period. . . . Brazilian theatre owners and wives here on a visit were given a cocktail reception by Pan American at the Waldorf last week. . . . Aside to Ernie Grossman's Girl Friday: Did he ever get back from summer camp? . . . Dong Kingman, famous painter who designed and created the main titles for "55 Days at Peking," was to appear on the Tonight show to plug the film. . . . Alfred Hitchcock to film Holy Week procession in Spain as setting for his next suspense feature. . . . John Ireland owns a piece of Laurence Harvey's "Ceremony." . . . Bill Doll and Company will handle national publicity and exploitation for the Spanish Pavilion at the 1964 World's Fair.

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## ALBANY

Fabian's Plaza, Schenectady, reopened with "The Longest Day" after a three months' close-down. . . . Samuel E. Rosenblatt, Acme Theatres, Inc., hosted film row managers, salesmen and bookers at the annual guest day golf-dinner-show in Shaker Ridge Country Club. The affair attracted a record of 310 golfers and 650 diners. . . . Hudson Plaza Playhouse, Inc., recorded a certificate of incorporation for the conducting of a motion picture theatre business in Poughkeepsie. John G. Broumas, Chevy Chase, Md., has built a 900 capacity theatre in the Plaza Shopping Center, Poughkeepsie, one of a group which he recently constructed in shopping centers. . . . The collapse in Buffalo of Jerry Lewis, touring on behalf of Paramount's "The Nutty Professor," was a bad break for Fabian's Palace, Albany, where he was slated to make a personal appearance; but had to cancel. . . . Manager Bernie Diamond, buyer-booker Bill Keaemer, booker Chris Pope, advertising-promotion manager Sy Evans, and Evans predecessor Seymour L. Morris, now with Schine Hotels, came from Gloversville for the farewell dinner the Variety Club tendered Jack Kaufman, new Universal branch chief in Cleveland. E. David Rosen, George Trilling and Jerry Horwitz, of Fabian Theatres home offices, drove here from New York to join in honoring Kaufman. Speakers were Charles A. Smakwitz, SW zone manager in Newark, N. J., a former chief barker of Tent Nine; Joseph B. Rosen, eastern division manager for Universal and one-time Albany branch boss for 20th-Fox; Michael S. Artist, chief barker, Variety Club, promotion director of Stanley Warner owned television station WAST, and ex-Stanley Warner zone advertising manager. Artist presented Kaufman with a check; Smakwitz handed him a scroll autographed by the 50 diners present in the Empire Room of the Ten Eyck Hotel. His wife and help-mate Miriam was guest of the Variety Ladies Auxiliary.

## ATLANTA

Linda Kenener, Universal, back at her desk after a stay in local hospital. . . . The Riviera, Knoxville, Tenn., owned by Charlie Simpson, was destroyed by fire. . . . Joe Johnson, booker, Martin Theatres, received first prize of a \$100 bond in American International Pictures contest. . . . Ray Cline is the new owner of the Dixie Drive-In, Lenior City, Tenn. . . . Sympathy is extended to Sarah Vinsons in the death of her husband. She is secretary to George Jones, office manager at Universal. . . . James Frew, southern district manager, Embassy Pictures, returned from a trip to Florida. . . . Charlie Bazzell, Varsity, Baton Rouge, La., was elected president of the Louisiana Theatre Owners.

## BUFFALO

Mrs. Robert C. Hayman, wife of the head of Hayman Theatres, Niagara Falls, has been named chairman for sponsors, it is announced by Mrs. Ben Glaser, Israel Bond women's division chairman. Mrs. Hayman is a past chairman of the women's division of the United Jewish Federation and a past president of Camp Lakeland. . . . The many friends of Edmund DeBerry along Buffalo's Film Row were glad to hear of his appointment as southern sales manager of Paramount Film Distributing Corporation. DeBerry was manager of the Buffalo Paramount exchange for five years from 1951 to 1956. . . . Manager Charlie Funk, Century, says the tickets are selling very well for his July 22 television



Film stars Ty Hardin, Diane McBain, Connie Stevens, and Troy Donahue are seen arriving in Boston recently for the gala charity world premiere of Warner Bros. "PT 109." Loew's Orpheum.

showing of the Sonny Liston-Floyd Patterson heavyweight title bout. . . . Tony Kolinski, manager, branch of Warner Bros., and Clint LaFlamme, maitre d'hotel at Tent 7's Delaware avenue headquarters, both report many reservations coming in for the Variety Club's annual golf outing July 22 at the Erie Downs Golf and Country Club across the border in Canada. . . . Robert C. Hayman, president, Cataract Theatre Corporation, Niagara Falls, who recently was reelected president of the Jewish Center of Buffalo, is also vice-president of the United Jewish Federation, the central planning body for Jewish community agencies.

## CHARLOTTE

The Center, Winston-Salem, N.C., went out of business, and R. E. Agle, Statesville, N.C., general manager of Cinema Theatres, Inc., owners of the house, said the move was "purely for economic reasons." Agle said the house was a "re-run, action type" of theatre and "Hollywood just isn't making that kind of movies any more." Agle said in 1946 there were over 400 "action type" films produced in Hollywood, but "now there are less than 200 a year." He said he has no plans for disposition of the theatre building at this time. . . . W. G. Enloe, district manager, North Carolina Theatres, stepped down July 1 as Mayor of Raleigh, N.C., a post he had held for several years. He did not choose to run for re-election. . . . The office of the Queen Drive-In, Charlotte, was broken into the night of July 3 and \$581.40 in cash taken. Entrance was gained by smashing a glass near the door.

## CHICAGO

Andy Nichols, publicist for H and E Balaban Theatres, and his wife, Helen, celebrated their 12th wedding anniversary. . . . Roman Gardens theatre celebrated its formal opening with a showing of silent films starring Charles Chaplin, Marie Dressler, Ben Turpin, Rudolph Valentino, and Ramon Navarro. A soda fountain and barbecue pit are featured by the theatre. The house operates from 7:00 p.m. to 1:00 a.m. nightly except on Mondays. . . . Among those in attendance at MCA's stockholders' meeting were Jules Stein, board chairman; Lew Wasserman, president; and Milt Rackmil, vice-president. . . . Henry Murray, retired film and radio performer, and a well known personality on film row, died. . . . Sam Kogen, veteran theatre and vending concession executive, is dead. He leaves surviving his widow, a daughter, and two sons. . . . Armando Almonte, the first person to bring Mexican and Spanish films to Chicago and

surrounding territory and a man who was looked upon as a champion of Spanish speaking people, is dead. . . . Earl Colvin has been named to the managerial staff of the Schoenstadt Atlantic. . . . Demos Brothers, operators of their new Balmoral, are doing their own booking and buying for the house. . . . Robert Ward, Dial A Movie Telephone Service, has added Rockford, Ill., and South Bend and Gary, Ind., to his service tie-up. Ward plans to extend the service throughout this territory since his venture here has proven highly successful, receiving thousands of calls each week. . . . Evanston, Evanston, Ill., observed its eighth anniversary. Lester Stepner opened the theatre in 1955. Features and services include free coffee, an art gallery, parcel checking, children's matinees and birthday parties, bags for rubbers and umbrellas, and free parking.

John Zurko, assistant manager, Oriental, has resigned to join the Army. Saul Weitzenfeld has taken Zurko's place. . . . Eight midwestern Paramount exchanges held a two day meeting at the Drake Hotel, covering the new product coming within next few months. Paramount officials in attendance were Charles Boasberg, general sales manager; Al Taylor, western division sales manager; Jack Perley, play-date manager; Ben Schectman, contract department; Tom Bridge, assistant sales manager; and managers from all midwest exchanges. . . . Mc Vickers, currently showing "How the West Was Won," made a tie-up with the Blackhawk, a loop restaurant, for a combination meal and show ticket at \$5.50 per person (tax included). Will Brevail, publicity director for Mc Vickers, reports excellent business resulting from the tie-up. . . . Edward J. (Red) Donovan, 60, president of Teamsters union local 755, was convicted by a Federal District Court jury of accepting \$7,584 and a 1960 Lincoln Continental automobile from the United Film Carriers, Inc., Chicago, in violation of the Taft-Hartley Act. . . . The longest film festival in the 30 year history of the Clark is underway and will run for a total of 10 weeks. A schedule of 140 all-time favorite films represents the most extensive collection of award winning films ever shown in any movie house in the country.

## CINCINNATI

Film Row and area exhibitors extend their sympathies to James A. Abrose, retired Warners manager, upon the death of his wife Edith, after an illness of six weeks. . . . Mary Vi Chakeres, daughter of James Chakeres, Washington C. H. exhibitor, and James R. Snyder were married. . . . H & K Enterprises, Inc., bought the Belmont, Dayton, O., from the Bluebird Baking Co. Zeke Pappas, a former owner, had been house manager.

## COLUMBUS, O.

Owner Charles Sugarman, New Main, East Side first-run house, has closed the theatre for a short time in order to do extensive remodeling, including installation of new air-conditioning equipment. Sugarman said the improvements should result in the New Main becoming one of the most comfortable and eye-appealing theatres in central Ohio. . . . Ray Danton, screen player, will appear with Ann Blyth in the Kenley Players' production of "Carnival" the week of July 16 at Veterans Memorial. . . . Academy-Neth theatres and drive-ins had first-run showings of MGM's "The Slave." . . . Manager Sam Shubouf of Loew's Ohio was released from Grant Hospital, where he had been recovering from an ear operation.

## DALLAS

The Lone Star Drive-In had more mystery than its featured movie, "Dr. No." Thieves ransacked registers for \$25 and took a large fire extinguisher after breaking a window in the projection booth to gain entry, according to Joe Noble, manager, in a report made to local police. . . . "Lawrence of Arabia" passed "West Side Story's" run at the Esquire and still looks strong enough to go two more months. Movie Discount cards and students prices are 90 cents. . . . Warner Bros. studio was reminded that not one of the stars of "Four For Texas" was a Texan. Consequently, the studio has started a search for the right girl from Texas. The winner will be awarded a trip to Hollywood and a chance to appear in the film, starring Dean Martin, Frank Sinatra, Anita Ekberg, and Ursula Andress. Contestants must be "beautiful and 18 or over." They will be sponsored by KLIF in Dallas and KFJZ in Fort Worth. A Screen Actors Guild card will also be presented to the winner. . . . A 90 year old retired cowboy, Isaac Newton Stout, Ringgold, Montague County, was the guest of Interstate Theatres for his first motion picture showing and his first trip to Dallas. He was taken to the "Cleopatra" premiere and was probably the only one at the showing who's never heard of Elizabeth Taylor or Richard Burton. He was always too busy to see a movie. He was brought to Dallas by Mr. and Mrs. Jim Nienanst, Interstate's Wichita Falls, Tex., manager. . . . James Stewart was here briefly en route to join his wife and youngest son for a visit with friends in Fort Worth, Tex. Stewart just completed "Take Her, She's Mine" for 20th-Fox, and was asked about that company's future. He noted that the company's stock is on the rise, and expressed belief it would pull out of its present difficulties in good condition. . . . Thelma Jo Bailey, Allied Artists, was installed as president of the Dallas Women of the Motion Picture Industry. Mrs. Muggins White, 20th-Fox, was installing officer. Other officers include Mrs. Mable Guinan, first vice-president and program chairman; Florence Lowry, Paramount, second vice-president and membership chairman; Ruth Heitman, National Screen Service, corresponding secretary; Agnes Backus, Cinema Art Theatres, recording secretary; and Betty Owen, Interstate Theatres, treasurer. Named to the board of directors were Virginia Elliott, Jane Frey, Jo Ann Johnson, Fannie Mae Herring, Karen Dunn, Elsie Parish, and Marie Russey.

## DENVER

The local squadron of the Air Force Association gave a reception and cocktail party for film producer Sy Bartlett here following an invitational screening to high ranking Air Force brass of "A Gathering of Eagles." Bartlett, who was guest of honor at the reception, got in some good "plugs" for his Universal picture as he appeared on three local television channels and half a dozen radio programs during his two day Denver visit. . . . It was a double barreled personality week as Jerry Lewis was also here for personal appearances opening day at the Wolfberg Paramount, playing his Paramount release, "The Nutty Professor." . . . Joe Kaitz, Warner Bros. branch manager, returned from a meeting in Los Angeles. . . . Norman Neilsen, manager, Cooper Cinerama, says capacity business continued Saturday in spite of the cloudburst suffered by the city that day—nice to have an advance sale policy and a picture like "How The West Was Won," packing the house for 15 weeks without a vacant seat.

. . . Lake Shore Drive-In hopes to reopen soon. A spectacular fire destroyed its huge plywood screen recently.

## DES MOINES

Tony Goodman has joined Paramount exchange as Nebraska salesman. He replaces Ken Claypool. . . . Vern Partlow has taken over the management of the theatre at Manson, Iowa. . . . The Capitol, Hartley, Ia., has reopened under the management of D. C. Enright with shows on Sunday, Monday, Friday, and Saturday evenings with no matinees. . . . The Iowa, Winterset, owned by Eben Hays, has also reopened. . . . Don Steffen has resigned as manager of the Marland, Marcus, Ia.

## DETROIT

Jackson, Mich., lost one of its most beloved and colorful figures, and one who has been a quiet asset to exhibition, when "The Little Man in the Red Uniform" passed away suddenly. He was Hubert M. ("Hay") Mosher, 78, who was found dead in his dressing room at the Michigan where he has been doorman since it opened in 1930. Mosher had also served the Capitol and the Majestic where he was also a projectionist. Among those who miss him are the teen-agers whom he treated so kindly even when he was repairing their acts of vandalism. . . . Pat Boone journeyed here to sing three times onstage at the Michigan in behalf of "The Main Attraction" opening. He likewise begot himself considerable and very favorable ink. Shortly he takes off for Dublin, Ireland. Mission is to work in "Strictly Personal," which he describes as a "suspense comedy."

## HOUSTON

A 55 cent size of Dermassage, medicated skin lotion, was given away free to patrons attending the Metropolitan where "Tammy and the Doctor" was the attraction. The lotion was given away by the Jones Apothecary shops. . . . Henry Fonda stopped over in the city while flying to Florida. He said that he would be back in several weeks to study accents for "The Confessor," which will be filmed here this fall. . . . There is a strong possibility that the Joseph Strick-Ben Maddow version of Jean Genet's "The Balcony" will be shown here in the fall as a multiple booking at a number of drive-ins. . . . The new Oak Village, first hardtop in the Memorial-Spring Branch area, opened with "The Miracle of the White Stallions." The house, which has 1,050 seats and a screen 60 feet wide, hopes to draw audiences from as far away as Sharpstown and Garden Oaks. It will run seven days a week with daily matinees starting at 12:45 p.m. . . . A Hollywood producer named Ron White announced he will make a movie called "Antony and Cleopatra" partly in Houston and partly in Rome. White said his picture will be a spoof of "Cleopatra." He said he plans to start shooting in about three weeks and will remain here for about three week's photography. He said his story starts in an oil town, then fades to a dream sequence in Rome. White is shooting an oil town because part of his backing is from Dallas oil people and he hopes to get the remainder of his \$500,000 budget in Houston. Partners with White in the production include Kurt Frings, agent of Elizabeth Taylor, who also manages Jayne Mansfield who would play "Cleopatra." Ruth Menutis of Houston has been cast as Caesar's wife, and White hopes to get Buddy Hackett or Mickey Rooney for the Caesar role. Two versions will be shot, one clothed for the American market, one nude for the European. Mrs. Menutis said that she

has a letter of agreement to do the picture, but no signed contract because she has contracted to make another picture, "Women of Montmartre," which could possibly conflict. . . . Producer Bill Siros is in the city issuing calls for actors and seeking to raise money for a picture called "Carnival Girl." He says that he has 2,000 feet of film backgrounds shot in Chicago and Fort Worth and hopes to shoot 90 per cent of his acting scenes here. His projected budget is \$250,000. . . . Sid Balkin, liaison man here for John Frankenheimer and the Mirisch Brothers forthcoming production, "The Confessor," scheduled to get underway on Nov. 11, is scheduled to go to Hollywood for a production conference. Jack Heard, assistant chief of the prison system, has been hired as a technical director for the production. Others are Edd White of the Sheriff's Department and Larry Fultz of the Police Department.

## JACKSONVILLE

Roy Bang closed the Municipal, Apopka, and began booking and managing John Goldsmith's Star, Winter Park. . . . Kenneth Steel, former assistant at the downtown Empress, returned there for the summer to act as a doorman for manager Al Hildreth. . . . Marjorie Edenfield has resigned from her post at MGM. . . . Marjorie Roberson, formerly of the FST home office staff, has joined the MGM office force. . . . McAllister Mangham has reopened his Rex, Carrabelle, on weekends. . . . Joe Charles, manager, suburban Capitol, does a terrific job in hawking the sale of 10 cent prize boxes during his Thursday morning "summertime fun shows" for children. All members of the Capitol staff, including Joe, wear fantastic "party hats" to amuse the children, and before the end of each show Joe auctions off the hats to the children who buy the most prize boxes. . . . Dixon "Dick" Regan, Paramount salesman, left here for the grand opening of the new Concord, Miami, and the new Coral Ridge, Ft. Lauderdale. Fred Mathis, Paramount manager, passed up the grand openings in order to escort Jerry Lewis about the city when he came in for the opening of his "The Nutty Professor" at the downtown Florida. . . . Thelma Claxton

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is a new member of Bob Capps' office staff at MGM. . . . WOMPI members are currently staging numerous Tupperware parties and sales to finance their expedition to the WOMPI convention in Dallas. . . . Sarah Haro is a new billing clerk at Columbia. . . . Warren Teal, MGM booker, went into a National Guard encampment. . . . Fred Lee is managing Florida State Theatres' new Coral Ridge, Ft. Lauderdale, and his assistant is David Wallace. . . . Hal Cummings succeeded Lee as manager of FST's downtown Florida, Ft. Lauderdale, and his assistant is Carmella Warren. . . . Mrs. Waldo Norris, a leading announcer and interviewer for channel 12, WFGA-TV, has been awarded an honorary membership in WOMPI by Mrs. Ida Belle Levey, local WOMPI president, for the public recognition which Mrs. Norris has given to WOMPI for its many charitable activities in terms of hours of service and financial support. . . . Thomas Cantlon, who handles north-east Florida theatrical accounts for the Royal Crown Bottling Co., has been elected to an annual term as president of the large Springfield Lions Club. . . . It is reported that "Day-break," a novel by Frank Slaughter of this city, has been purchased by MGM for a Joe Pasternak motion picture production. . . . When Judy Garland's daughter recently introduced her boy friend on a "Talent Scout" television program he proved to be Tracy Everitt, son of the local Richard Everitt family and a current player in the Broadway production of "How To Succeed in Business Without Really Trying." . . . Local Police officer Marvin Peacock relates that a man came up to him on the street not long ago and said: "You were the grandest man in the world for telling my grandfather not to whip me." The stranger turned out to be star Pat Boone, who was here on one of his visits to the home of his grandfather, J. C. Pritchard, and the incident he referred to was a time during Boon's boyhood here when Peacock had caught him as one of several boys who had tried to set fire to some cardboard boxes in back of a group of stores on Herschel Street.

## MIAMI, FLA.

Bob Brower, Palm Springs, Hialeah, was prize winner in Wometco's Summer Movie Club ticket sales contest, winning \$100 (tax paid) for exceeding by the largest percentage his advance season ticket sales quota. Keith Hendee, Gateway, Ft. Lauderdale, won \$100 (tax paid) for selling the largest total money amount of season tickets to banks, merchants, or groups, with sales of \$680. . . . Flamingo Productions, Inc., completed shooting on "Miami Rendezvous" and is already preparing for its next motion picture here. The newly-formed company, headed by Herb Meyer, producer, and Irwin Meyer, producer-director, announces at least nine movies in the planning stage, with the next being a horror picture with a psychopathic theme. . . . Cleopatra's entry into Rome had nothing on her entry into Miami Beach at the Lincoln. Sponsored by the National Children's Cardiac Hospital, the local premiere of the much-heralded production was launched at 7:15 p.m. with a full-scale parade which commenced on Washington Avenue and proceeded along Lincoln Road Mall to the theatre's location. Led by a motorcycle escort, highlights included a duo of bands, attired in togas, an elephant led by a local blonde beauty, a sparkling "Cleopatra" borne aloft by four gladiators, a "Richard Burton" look-alike riding a gleaming white horse at a respectable distance behind. Twelve dancing girls were spotted in various attitudes as handmaidens, as well as six flower girls,



At the recent opening of the Fine Arts, first theatre ever built in the greater Miami, Fla., area exclusively for art product, were, left to right, Hugo Hecht, manager; Al Peterson, general manager, B. D. Rose Theatres; Mrs. Rose and Bernard D. Rose, president, B. D. Rose Theatres.

specialty dancers, and fire eaters. Included in the cavalcade was Jeanne Heffinger, "Miss Hospitality" of the 1963 Miss Universe contest. Popular radio commentator Larry King emceed activities in front of the theatre lobby which featured 12 original "Cleopatra" portraits of Elizabeth Taylor by artist Robert Green. Guests were gifted with perfumes from Burdine's Department Store, which also featured a fashion showing of original costumes from the film, as well as lipsticks, candy, etc. Charles Cinnamon is press and public relations director for "Cleopatra," with Mildred Krissel as group sales director. Ralph Buring is representing 20th-Fox locally, assisting theatre manager Lou Fishkin.

## MEMPHIS

"Cleopatra," after the greatest fanfare in movie history, arrived at the Crosstown on June 26, the same time it opened in 69 other cities across the U. S. The gala opening was sponsored by the Memphis Orchestral Society, with Marguerite Piazza Condon as chairman. The Society had considerable glamour for the first nighters including a champagne hour in the lobby. Memphians paid \$10 or \$12.50 admission, with the Society benefiting. . . . Malco, Pine Bluff, Ark., reopened, and State, Starkville, Miss., closed early this summer. . . . The local Variety Club's Children's Heart Institute is being moved 30 feet to make room for the widening of the street upon which the brick building is located. A number of pediatric specialty facilities will be added. . . . Darrell Watts reports the Hot Springs Rehabilitation Center, Hot Springs, Ark., is at the peak of its outdoor summer movie season. . . . Ford Theatre, Rector, Ark., is closed. . . . Max Oakley is now operating Skylark Drive-In, Pocahontas, Ark. . . . Ritz, Nettleton, Miss., has reopened after being closed because of water damage. . . . Bruce Young, Pine Bluff, Ark., president, Tri-State Theatre Owners of Arkansas, Tennessee, and Mississippi, announces that plans are completed for the convention in Memphis' Chisca Hotel, Nov. 12-13. . . . Coliseum, Corinth, Miss., began operation on June 21. . . . Malco Theatres has closed the U-Ark, Fayetteville, Ark. . . . C. V. Harris has reopened All Star Drive-In, Holcomb, Mo. . . . The Plaza has

continued operating despite a motion picture machine operators walkout, and pickets about the house. Kenneth Goderre, manager, says the IATSE and Motion Picture Machine Operators union called the strike. Negotiations for a contract between the General Drive-In Corp., St. Louis, and the Alliance remained at a standstill late in June. The theatre has been operating with city licensed, but non-union operators. . . . Conrad C. Bach, National Theatre Supply, became the "Boss of the Year" at the annual "Installation and Bosses Dinner" of the WOMPI at the Variety Club. Alton Sims, Rowley United Theatres, Dallas, was the guest speaker, and Ed Sapinsley, Malco Theatres, opened the program. Miss Lois Evans, Film Transit, was in charge of the menu. Gordon Hutchins, Russelville, Ark., was the winner of the "Buck-of-the-Month" contest. Mrs. Mary Katherine Baker, outgoing president, installed the following officers: Miss Jessie Rae Lucy, Malco Theatres, president; Mrs. Janice Kennon, Exhibitors Service, first vice-president; Mrs. Helen Guess, Malco Theatres, second vice-president; Mrs. Mae Carper, Columbia Pictures, corresponding secretary; Mrs. Evelyn Rushing, Universal Film Exchange, recording secretary; and Mrs. Lurlene Carothers, United Artists, treasurer. . . . Mrs. Louise LeMaster has reopened the Globe, Drew, Miss. . . . "Films—Influence—Behavior" was the subject of an address by Blanchard Tual, attorney and civic leader, before the closing meeting of the Better Films Council. The Council's new officers: Mrs. James Fay Hall, president; Mrs. Walter S. Davis and Mrs. Albert Rush, vice-presidents; Mrs. George Westerfield, recording secretary; Mrs. Cleve Read, corresponding secretary; Mrs. Richard Berry, treasurer; and Mrs. Morgan Sheehan, parliamentarian. . . . John Means, Commercial Appeal writer, in a story, "Oh, The Joy Of A Wholesome Movie," blasted Memphis drive-ins for simultaneously showing the same films and the sex themes shown. "If you don't like the feature at one Memphis drive-in, you've had it. The same bill is playing at four others," he stated. "Can't there be some sort of compromise? Maybe family night one night a week?" asks the writer, giving drive-in owners something to consider. . . . A peaceful integration has taken place in local theatres and public playgrounds this summer. Eighteen theatres, the town's major houses, are playing to mixed audiences. The program began in January with a committee from the NAACP working in conjunction with community leaders and theatre operators. Included in the program have been the Guild and Studio, art houses, and seven drive-ins.

## NEW HAVEN-HARTFORD

Long-range plans for the Ben Segal-Bob Hall Oakdale Musical Theatre, midway between New Haven and Hartford, call for extensive construction on an adjacent 47-acre tract, the project to eventually include a permanent 2500-seat theatre-in-the-round, where the present facility stands; development of a 2500-seat proscenium-type theatre for pre-Broadway theatrical ventures; a 500-seat experimental off-Broadway theatre; expansion and development of a restaurant-bar, and construction of a 5,000-seat amphitheatre similar to the Hollywood Bowl. It is assumed that either one of the two hard-top theatres will also be used for motion pictures. . . . Jack Sanson, metropolitan Hartford district supervisor, Stanley Warner, has resumed Monday through Friday matinees at the State, Manchester, starting at 2 p.m. . . . The Groton Drive-In, Groton, is now featuring an Early Bird Policy, screening its main feature first

on Tuesday and Wednesday. . . . Franklin E. Ferguson, Bailey Theatres general manager, has new policy in effect of daily (2 p.m.) matinee at the Whalley, New Haven, during extended engagement of MGM's "Mutiny On The Bounty." . . . Stanley Cuddy, projectionist at the Strand, Winsted, during the late 1930s and early 1940s, has reopened the shuttered Arthur Lockwood-Sam Rosen owned theatre, with his wife associated in the management. John Scanlon III, son of the late Warner Bros. Theatres northern district manager, has operated the theatre, 25 miles northwest of Hartford, until a month ago, leaving to become manager of the Stanley Warner College, Storrs. . . . Seymour Levine, operator, Lenox, Hartford, and attorney Meyer Kravitz have purchased the 600-car capacity Clinton Drive-In, Clinton, formerly under the Phil Cahill banner. Charles Palmer will manage for Levine and Kravitz.

## NEW ORLEANS

Newell B. Ward has taken over the management of the Joy, Gramercy, La., recently closed by Louis Martin and Bill Cobb. He will continue his work at Joy's Bowling Alley as maintenance director during the day, and give his time to the theatre at night. Theatre Booking Service, headed by Cobb, will do the buying and booking as it did heretofore. . . . Mrs. Marie C. Berglund was installed president of the Women of the Motion Picture Industry of New Orleans at ceremonies held in the Carnival Room of the Fountainbleau Hotel. Other officers are Mrs. Lillian Sherrick, first vice-president; Miss Charlotte Niemyer, second vice-president; Mrs. Anna Sinopoli, recording secretary; Mrs. Lee Nickolaus, corresponding secretary, and Miss Audrey Hall, treasurer. Mrs. Loraine Gass, WOMPI of New Orleans first president and past president of WOMPI international association, was the installing officer. Mrs. Pearl Varenholt, past president of the Jefferson Garden Guild, and art show chairman of the Metairie Art Guild, was guest speaker. She spoke on flower arrangement, with demonstrations, and four specimens of her work were awarded as door prizes. . . . The Saenger kicked off its annual summer shows for kids to be known this year as "The Popeye Prize Party." Every Tuesday morning for eight weeks there will be special childrens' movies, games, contests, prizes, etc. . . . Mrs. B. B. Netterville closed the Fair, Centerville, again. . . . Sam Daigre closed the Plack, Plaquemine, La. . . . Mrs. Roy Lombardo, Jr., and her two children jet winged to Okinawa to join her first lieutenant husband in the armed forces. The Lombardo's will make their home there for the next three years. Lombardo, Sr., is a dispatcher with Transway here. . . . Harry Goldstone, Zenith International sales manager, was in calling on Don Kay, Don Kay Enterprises. They winged to Atlanta and Miami for visits with Kay sales representatives there. . . . Jerry Lewis made personal appearances in connection with Paramount's "The Nutty Professor" at the Saenger and played to S. R. O. . . . The local WOMPI presented a condensed edition of their variety show and served refreshments to the ladies of Maison Hospitilaire. . . . Sympathy is extended to WOMPI Charlotte Niemeyer, Universal exchange staffer, on the recent death of her sister.

## PHILADELPHIA

Earle Sweigert, manager, SW Orpheum, was in Kiddle Memorial Hospital, Media, Pa. for an operation. . . . Dave Rubin formerly at the Savar, Camden, N.J., is now managing the

Studio, Philadelphia. . . . The Bandbox in Germantown, has been taken over by projectionists Ronald Franks and Nicholas Leach, Jr., and now has a foreign films policy. . . . Ralph Moyer, well known exploiter and manager, is now in the front office of the Mayflower Hotel and Motel, Atlantic City, N.J. . . . Eli Epstein, Ellis Circuit, is recuperating from surgery at Hahnemann Hospital. . . . William Goldman is reported building a theatre in Andorra Shopping Center on Ridge Pike. . . . Industry veteran Harry Brillman was being congratulated upon his appointment as buyer and booker for the Ellis Circuit where he has succeeded the late Lou Davidoff.

## ST. LOUIS

William Peppes, president of Criterion Theatre Management Corp., was honored by the St. Louis chapter of Pan-Epirotic Society for his contributions to Greek churches and charitable organizations recently. A testimonial dinner was held and the Greek Consul from Chicago, John Tsaousis, presented an award to Peppes on behalf of King Paul of Greece. . . . George Cohn, Crest Films, reports that the Landers, Springfield, Mo., has booked the MGM World Heritage series starting July 9. . . . Mrs. Ella Marty, Lemay, has gone to one change a week on Friday, Saturday, and Sunday. . . . Ben Kramer, former east side exhibitor and currently an operator, is also supervisor of track photography at Cahokia and Fairmont. . . . Marge Collins, new WOMPI president, said that 28 were in attendance at the recent WOMPI installation and heard Mrs. Ed Arthur give a fascinating talk on "The Origin of Lace." . . . The Sky-Vue Drive-In and the Melba, DeSoto, Mo., have been purchased by PLK Development Co., a subsidiary of the Wehrenberg Circuit. Paul and Ron Krueger head both companies. The company is extensively remodeling and redecorating the indoor theatre and has added a playground to the drive-in. . . . WOMPIs will be the guests of Grace Engelhard, Realart, for a barbecue at their next meeting July 17. . . . Stan Smith, Columbia sales representative, reports that Bob Parks is the new owner of the Canton, Canton, Mo. He has closed the theatre for extensive remodeling and will reopen Sept. 1. Larry Walter is the former owner. . . . Sheila DeLoach has replaced Susy Grana at Columbia as secretary to the branch manager.

## SAN ANTONIO

More than 800 people now call the San Antonio Motion Picture Advisory and Reviewing Board's telephone movie rating service each weekend, board president Ralph Langley announced. The service informs anyone who calls of the Legion of Decency and Parents Magazine ratings of movies appearing at indoor theatres here. "If we do not want censorship," Langley said, "we must have a discerning public and parents who will supervise their children's movie-watching." The ratings are also sent to the civic improvement, education, and/or child welfare organizations represented on the board. . . . Renwick Carey, columnist in the San Antonio Light, recently wrote about retired projectionist Thomas S. Mills, now 80, who retired in 1953. Mills recalled that in the early days of the century, patrons were only in the theatre 15 minutes. Mills took his first job as a projectionist in 1907 at a theatre called the Wonderland. Admission was only five cents and the audience sat in folding chairs. There was room for about 200 persons. There were only one reelers, with a program change each day. The

projection machine was operated by hand, and film had to be rewound for the next showing. Mills said, "You soon learned at what speed to turn the crank. The important thing was never to stop grinding. If you did, the film caught fire." The first one reeler to stick in his mind was titled "Over the Hill to the Poor House." By 1910, Mills was managing the Happy Hour where both films and vaudeville were shown with a complete show lasting between 40 and 45 minutes. . . . The Eronco Drive-In, El Paso, Tex., shifted to all Spanish language films. New admission is scaled at \$1.20 a carload. The Stanley Warner operated drive-in initiated the policy with free candy and balloons for the children, also free drinks and pizza pie samples. . . . Walter Billeaud has closed his theatre in Bridge City, Tex., and is converting it into a store. Billeaud said attendance at the theatre had declined to a point where he had been operating at a loss for some time. . . . The Capri, operated by Trans-Texas Theatres at El Paso, Tex., has moved into fifth place in the nation with its box office sales of Cinerama's "How The West Was Won." Bill T. Bohling, manager, said, "We are selling more tickets for our matinee performances than some larger cities are for night showings." . . . Mitchell Theatres has reopened the Orpheum at Waco, Tex., as a first run situation, following refurbishing. The Orpheum had been operating for the last 10 years under the own-

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ership of Ed Newman. J. C. Mitchell has moved to Waco from Ennis, Tex., to manage the Orpheum. He and LeRoy Mitchell are partners in the circuit. . . . H. C. Gunter, McAllen, Tex., was awarded \$21,142.50 in damages by special condemnation commissioners for one acre the city is acquiring near the Miller International Airport for flight clearance purposes. The acre represents roughly 1/20th of the site of Gunter's drive-in. The exhibitor appeared as a witness in his own behalf before the commissioners and valued the property he was relinquishing at \$62,000. . . . The three Interstate Theatres, the Majestic, Broadway and Aztec, switched from a Thursday opening to a Wednesday opening. The Texas, a Cinema Arts theatre, also opened a new feature Wednesday. . . . R. A. Noret has leased the Capada Drive-In, Floydada, Tex., from Mr. and Mrs. Tommy Leathers, as manager. Amos Page, who operated the Capada Drive-In last year, is installing a cable tv system in Qianah, Tex., and will operate it himself. Noret had a complete paint job done on the Skyvue Drive-In, Lamesa, Tex. Included was the screen, fences, and buildings. He has completely renovated the snack bar and now features cafeteria service with snacks, sandwiches, and complete dinners. He has also added new playground equipment. Noret has begun a "Poor Boy Night" each week, featuring 25 cents admission for adults. . . . The Rialto, Kenedy, Tex., was the scene of the Miss Karnes County beauty pageant. . . . Cortez Hamm, owner, El Rancho Drive-In, Vernon, Tex., took over the Grand, which was owned by the late Martha Spadden. . . . Mrs. R. E. Young has closed the Joy, Mount Vernon, Tex., for the summer. . . . The Luna, Crystal City, Tex., has also been closed for the summer season. . . . The Bridge, Bridge City, Tex., has been closed and the building has been converted into a supermarket. . . . Annie Coleman and her sister Christine are scheduled to open the Hico, Hico, Tex. Two other sisters, Thelma Coleman and Margaret Bupp, are operating the Lometa, Lometa, Tex., and may close this operation to join their sisters. . . . Two Negroes integrated downtown theatres at Amarillo, Tex., about three hours

after a demonstration was staged to protest racial segregation. About 30 Negroes, mostly youngsters, were refused tickets to the State and Paramount when they arrived en masse. Jack King, manager, Interstate Theatres in Amarillo, suggested they might get a different reception if they came in smaller numbers. They followed his suggestion. White and Negro leaders have been negotiating the past 10 days in an effort to determine integration policy, but several young Negroes said prior to the integration that the talks had produced nothing. . . . Tommy Brady has taken over management of the 77 Drive-In, Harlingen, Tex. It had been operated by a group of businessmen there. Brady comes from San Benito, Tex. . . . Howard Yarbrough, who has been with Interstate Theatres for 27 years, has been named manager of the Palace, Forth Worth, Tex., succeeding Charles E. Carden. The Palace will install 70mm equipment for the showing of "Cleopatra" opening on June 26. . . . Miss Blossom Kanova Podolnick and Ned Wolcjansky were married in the Austin Club of the Commodore Perry Hotel in Austin, Tex. Bride is the daughter of Mr. and Mrs. Earl Podolnick of Austin and Dallas. Father is the president of Trans-Texas Theatres. . . . A \$250,000 civic center has been opened in Honey Grove, Tex. The center is comprised of a building on the southwest corner of the square that will be the auditorium and theatre. It will have a 262 seat auditorium, with facilities for 16mm and 35mm movie projectors. . . . Liggett Nichols Crim, Kilgore, Tex., theatre owner, is the choice of the East Texas Chamber of Commerce for "Man of the Month for June."

### SAN FRANCISCO

Market Street exhibitors are taking full advantage of this summer season's record-breaking influx of tourists. At the United Artists where "Lawrence of Arabia" has been playing for several months with single nightly performances and matinees only on holidays and weekends, manager Bud Tapper has instigated daily matinees with resultant strong patronage to boost the ever-mounting hard ticket gross. . . . Across the street, the

UA's sometimes moveover house, the Esquire, booked for popular-priced showing "The Wonderful World of the Brothers Grimm," and it marked the first time here a production originally filmed in Cinerama has played in a non-Cinerama theatre and shown on a conventional wide screen. . . . The Embassy, for more than two decades the major downtown sub-run showplace, changed to a first run policy on July 17 with John Wayne in "Donovan's Reef." . . . Jack Lucy got off to a flying start as new manager of the renamed Fox Warfield when his first bill, "Bye Bye Birdie," shattered a 10-year first week attendance record. A veteran Fox West Coast manager of 25 years, Jack moved over from the Grand Lake in Oakland after Fox bought the 2,647-seat Warfield from Loew's. Bob Apple, who was manager of the old Fox until the wrecking crew reduced it to a parking lot, was transferred to the managership of the Oakland Paramount. John Klee remains as FWC division manager. . . . Derral Cagle, manager, Winchester Drive-In, San Jose, valiantly refused to be intimidated by two armed robbers until a bullet drilled his face. He was leaving the theatre at 1 a.m. to put the Winchester's \$1,764 receipts in the bank's night depository when he was jumped. The wound he suffered in giving battle is healing satisfactorily, but the thugs escaped with the loot. . . . Two Hollywood charmers and Hollywood's new "Tarzan" all in town at the same time to generate steam for current releases in which they star: Ann-Margret for Columbia's "Bye Bye Birdie"; Marta Kristen, who has her first movie role in Walt Disney's "Savage Sam"; and Jock Mahoney, for MGM's "Tarzan's Three Challenges," which he described as the first film in the new "adult" apeman series.

### SEATTLE

The annual Variety Club Golf Tournament has been set for Monday, Aug. 5, at the Inglewood Golf and Country Club. It will be followed by a dinner-dance and awarding of prizes. Reservations and tickets can be obtained from chairman Jack Partin at United Artists, and from Bud Saffle, Saffle's Theatre Service. . . . Mrs. Mary Elizabeth Graham, 67, died. She was a film inspectress for Metro-Goldwyn-Mayer until her retirement two years ago. . . . "The Great Escape" opened at the Fifth Avenue and "Bye Bye Birdie" opened at the Paramount. . . . "Summer Magic" (BV) will be playing in Seattle the end of July. . . . Father of the bride was Bob Parnell, branch manager of Favorite Films, when his daughter Linnea married Ted Sheldon in a ceremony at the Pacific Lutheran Church. . . . 20th-Fox is maintaining a service branch office in Portland headed by Charles Powers, sales representative, with Ken Septka as booker and Alice Colburn, secretary.

Norris Hunt, general manager, B. F. Shearer Theatres, died of a heart attack. He was 37 years of age. Survivors include his mother, sister, and a brother. . . . Ed Cruca, Allied Artists Seattle branch manager, attended a western district meeting in Denver. . . . "55 Days At Peking," an AA release, is set to open June 26 at the Blue Mouse. . . . A five-story building housing Tacoma's Music Box was destroyed by fire last month, with an estimated loss at several hundred thousand dollars. About one hundred patrons were escorted from the burning structure shortly after the fire broke out at 6:15 p.m. Flames shot hundreds of feet into the sky and smoke billowed over much of the city. The building, owned by Henry A. Rhodes, Inc., has housed a theatre since its erection in 1890.



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# PHYSICAL THEATRE

## EXTRA PROFITS



COVER —PHOTO • Architect's sketch shows New England's newest—an ultra-modern luxury house now under construction in the Chelsea Shopping Center, Chelsea, Mass. New England Theatre's 800-seater will be named by public in a unique theatre-naming contest.

Volume 18

Number 7

July 17, 1963

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*

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| 60 FOOT _____         | 18" REFLECTOR—11 MM LOW CURRENT RANGE.                                |
| 70 FOOT _____         | 18" REFLECTOR—11 MM HI CURRENT RANGE OR<br>13.6 MM LOW CURRENT RANGE. |
| 80 FOOT _____         | 18" REFLECTOR—13.6 MM HI CURRENT RANGE.                               |
| 90 FOOT _____         | 21" REFLECTOR—BLOWN ARC LOW RANGE.                                    |
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*with a dismal boxoffice, brighten it up by brightening up your screen. The theatres with inadequate screen lighting are the theatres with the anemic boxoffices.*

*Strong's complete line of lamps, includes one which will project the brighter, patron-pleasing pictures in your theatre. Discuss your needs with your equipment dealer now.*

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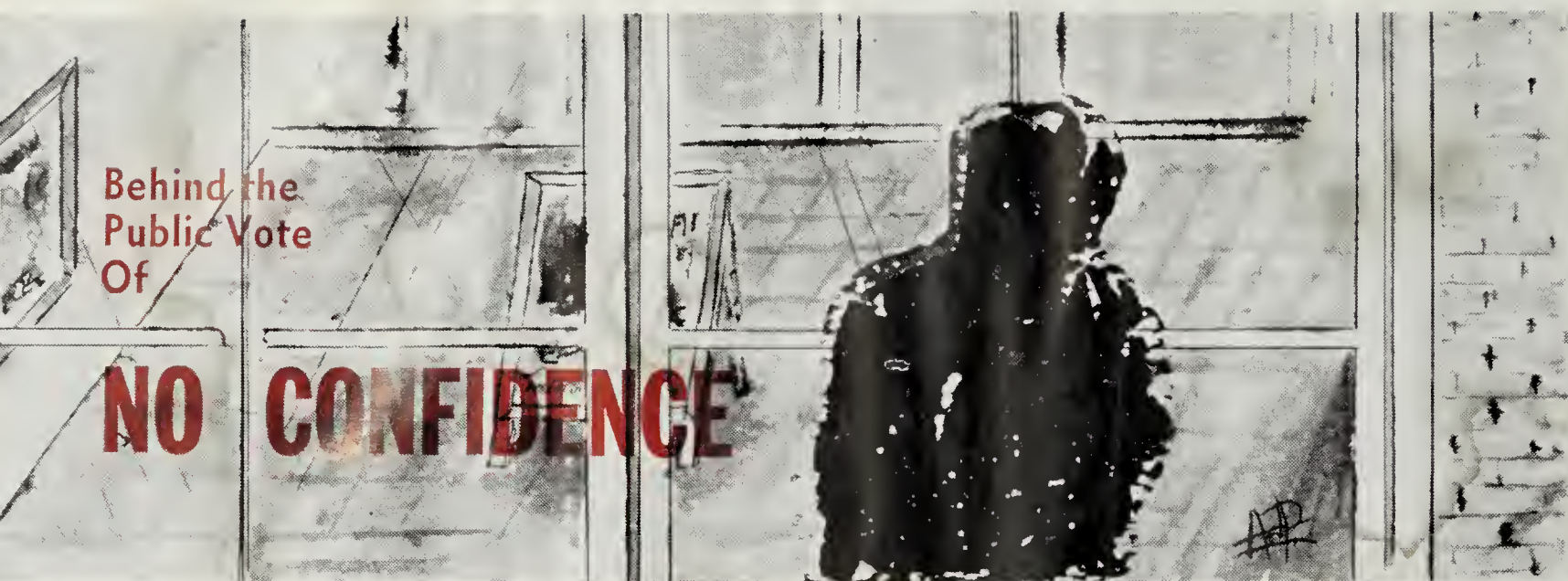
"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH IDENTIFY ONLY THE PRODUCT OF THE COCA-COLA COMPANY.



**Is ice all it's cracked up to be?**

**Absolutely... when it's  
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***Serve Coke with ice... it's good box office.***



*"Attention, attention must finally be paid to such a person."*  
 ARTHUR MILLER—'Death of a Salesman'

# The Plight of the Theatre Manager

*(Special Report by the Editors)*

■ A college professor (Robert Y. Robb, associate professor of marketing, Wayne State University, Detroit) addressed the annual Allied convention in Cleveland last year on consumer attitude surveys. Allied brass and 'little guys' alike listened, and were impressed. Impressed enough to hire Robb to find out what the patron thought of the theatre manager.

A year later, Robb's survey was complete. Most of us know by now that customers interviewed by the researcher in his test area turned thumbs down on exhibitors. The figures:

**Management:** Efficient, 11 per cent; Satisfactory, 30 per cent; Poor, 59 per cent.

**Personnel:** Excellent, 6 per cent; Satisfactory, 23 per cent; Poor, 71 per cent.

**Housekeeping & Equipment:** Excellent, 17 per cent; Satisfactory, 37 per cent; Poor, 45 per cent.

**Advertising:** (Moral Tone) Acceptable, 20 per cent; Borderline, 25 per cent; Objectionable, 55 per cent.

The locale selected was within a 50-mile radius of downtown Detroit, where National Allied's office is located. Population offered the researcher an ideal cross-section. The area includes urban, suburban, small towns, farmlands, factories, universities. A fair sprinkling of career girls, students, housewives, teachers, executives, workers, foremen, butchers, bakers, and candlestick-makers were interviewed by specially trained staff using the random survey technique. The area also contained what was felt to be a representative number of new, not-so-new, and old theatres. (The area in fact

contains many of the finest and most modern indoor theatres and drive-ins in the country). Many are far superior to the average situation in construction, equipment, and management, which should make any projection based on Robb's findings all the more stinging.

In many an industry, a survey by as reputable a figure as Robert Y. Robb disclosing the 57.75 per cent poor or objectionable rating by patrons would precipitate immediate corrective action. In this industry, the people far-sighted enough to realize the implications of this study probably are numbered among the small percentage whose operations were praised by the theatregoers interviewed.

This publication "beats a lot of drums for progress." One of the traditional messages from this Inner Sanctum has been the warning that poor management is as serious a problem as product shortage, distribution practices, release patterns, or any other industry ill you prefer.

What is happening in the motion picture industry is happening in literally every other service industry in the country. In the restaurant industry's struggle, we can see, for example, many of the ultimate ramifications of sweeping social, educational, economic, and cultural changes that are behind the hard times we find ourselves in. Labor? Gone are the days of cheap kitchen help. Minimum wage laws, broader educational opportunities for all, scarcity of labor—these and a host of factors have dramatically changed the behind-the-scene operation of today's restaurant. Enlightened policies have been thrown into the breach to stop the frightening number of restaurant failures (Morality rates for new restaurants are notoriously high).

## Letter from a manager . . .

Dear Sir:

I am anxious to secure a post close to my home, if possible, so I can visit with my family. I would therefore deem it a favor if you could publish the advertisement attached to this letter.

You have published my advertisements before, and I have gotten replies, but after paying my own expenses (travelling and in some cases overnight bills) I was offered very poor wages. In no case was I reimbursed after being asked to come, and even then, I wasn't given a straight answer, but kept hanging. They preferred to keep me waiting before writing and saying the post was filled.

If they want a good man, surely they should offer a decent salary.

I have found that there is another form of exploitation, and it is rather sickening. I worked for one very large circuit for a starting salary of \$100 per week. I worked from 9 am until 2 and 3 am. The following morning I was expected to attend P.T.A. meetings, Scout meetings, orchestral and art societies, visit factories and stores to arrange block bookings, etc. In many cases, I just had time to change into a tuxedo before commencing the evening show, often without time for dinner. My advertisements were altered by a local politician and a supervisor who, in addition, undermined my authority by taking out one of my usherettes. I was forced to leave after sixteen weeks.

During this time I didn't have a day off. When I left, I applied for 16 days pay—but was told that I could not be paid. They eventually caught up with the supervisor, who is no longer in their employ.

These things happen to other managers and I think a few words in your magazine might enable managers to get a fair deal. I was asked by the president of one company to send my ideas to him each week. The general manager came along later and asked me to send him a copy too. The division manager also requested a copy later. Eventually, I was told to send only one letter to the division manager. During this time, the president was under the mistaken impression that I had forgot to write him.

(Name Withheld by request)  
A MANAGER

At the lowest echelons, theatre employees, other than managerial and skilled booth help, can be readily categorized into a few groups: ushers, ticket takers, cashiers, concession help, and maintenance workers. Employed in these positions are the predominantly youthful and aged element. One of the hot issues, of late, has been the subject of how much these employees are to be paid. Minimum wage legislation and proposals for the same produced a united front clamoring for an industry exemption from these new laws.

In brief, this is the problem: Turnover is high, formal training and indoctrination, of necessity brief, skill levels low, and opportunity for advancement limited. The elements which contribute to good employee morale—good wages, acceptable working conditions, favorable hours, and job interest and satisfaction—are all hard to find in the aforementioned positions. In addition, a well-adjusted, happy group of workers is usually found where a certain stability exists in the relationships of workers to each other and to supervisors. Rapid turnover works against this. The elements of good morale, job satisfaction and interest, are dulled by inconsistent, over-soft or hard supervision. The constant breaking in of new employees breaks the work rhythm and creates disturbances.

Until recently, practically all of our theatre managers came from the ranks of these service employees. There is no question that the theatre manager is faced with some executive responsibility. He does hiring and firing, supervisory work, sometimes booking, advertising, book-keeping, making up operating schedules, maintaining order, inventory of concession items, and a host of other details.

But carrying an executive's burden does not make the manager an executive. Though he works six nights a week (if he has a trustworthy assistant) and averages well over the traditional 40 or 45

(Continued on next page)

Exhibition is merely at the threshold of a revolution that will not be stayed much longer. Mistakenly, some of us feel that a chrome and glass front, a fieldstone wall or some oil paintings in our lobby absolve us from the accusing fingers of researcher Robb's interviewees. We are mistaken because, in the long run, the public ceases to differentiate between the good restaurant and the bad one, between the clean, well run theatre and the dirty one.

If you doubt this, and you would have just cause for so doing, consider a few examples. Did not the major oil companies launch what amounted to national campaigns to overcome the public 'image' of gas station restrooms as pestholes to be used only as a last resort? Indeed, the appearance of signs advertising "Clean Rest Rooms" marked a turning point in this case. Do you remember the fore-runners of today's motel? Roadside cabins, some of which are extant today, that have "stay away" written all over them.

The elevation of standards is rarely accidental. Sadly enough, conditions in many industries were left to deteriorate to a point where the alternative to shaking upheavals was extinction. The restaurant industry asked itself "Why aren't more people dining out?" The oil companies, the motel keepers, and others in the tourist industry asked themselves "Why aren't more people taking to the road?"

The often parroted observation that the movie patron must be wooed away from his very comfortable home by making theatres more luxurious is one of the drums we have been beating for a long time. But restaurateurs will tell you that many an extravagant restaurant has fallen flat on its well made up face because of subdermal blemishes.

Modernity, in itself, is no guarantee of instant success. Think of some of the nation's oldest, and finest, restaurants that are continuing to draw patrons when newer establishments in the same neighborhood wind up closing their doors.

To press the point further, there is a difference between a movie palace and a run-down, depressing giant that gives patron's the impression they are wandering lost in a deserted castle. Many of the houses of the 'Twenties would probably still have their appeal if they had been maintained with the care lavished over the years on Philadelphia's venerable and nationally known seafood houses, for example. Again, we have visited relatively modern buildings where poor maintenance and management has already created an aura of neglect.

Where to look for answers, very often, is in the beginnings of any human endeavors. Back around 1890, when a crude machine was first displayed that was the iron horse of today's modern projector, might be a good place to start. Once the device was shown to be fairly reliable, motion pictures were on their way to becoming the most popular public entertainment (circa 1946 and before they were eclipsed by TV). The machine was bought and rented, at first, by travelling showmen who toured the countryside with tent theatres, sometimes finding a hall or other indoor building where they could set up their screen and projector. Who were these first professional exhibitors? Where did they come from and where did they go?

Most of us would say they were vaudevillians who were captivated by the prospect of a show they could fold up themselves and stow in their wagon. Their history is the history of the acts that went from touring carnivals to permanent vaudeville theatres to oblivion.

From the start, exhibitors were a special class of citizens. Like the legendary travelling salesman, they traded security for whatever a life on the road yields. Though they have long disappeared, their influence is still present, much the same as any 'image' persists long after its cause has vanished.

Today, the exhibitor is still a special class of citizen.

# Behind the Vote •

(Continued from previous page)

hours his rewards are lean. In salary, hours worked, status, job security, rate of advancement, etc., he is a neglected man.

The wage scale for managers is roughly this:

- (1) Small theatres—Approx. \$80 to \$90 per week (sometimes lower)
- (2) Medium Theatres—\$90-\$110
- (3) Larger Theatres—\$125-\$200

Exhibitors, whether they operate one or one hundred theatres, know there is no substitute for a first class manager, yet the plight of the theatre manager is often worse than that of the booth help. Often regarded in the same light as their predecessors, the tentmen, today's managers learn that the word exploitation has more than one application. It would seem obvious that the right man would command a salary in keeping with his abilities—would be entitled to job security rather than being treated as a migratory worker who can be sent packing any time. Unfortunately, exhibition seems bent on setting its table with 'grapes of wrath.'

Is it a genuine surprise that the Detroit area managers were given a thumping vote of no confidence?

As businessmen, exhibitors are conscious of the fact that labor costs in the service industries rank among the principal expenditures. They are equally quick to recognize that holding labor costs down is one way to insure a profit, however temporary this tactic invariably proves. Yet there seems to be a real blindness to the enlightened and efficient personnel practices evolved by most of American business since the Depression.

The applicant manager, for instance, is likely to be untrained, but experienced. How often has it been shown that experience itself is a shallow criterion of ability? Necessary, yes, but something that will be gained by anyone given the exposure to the manager's duties. The instances of professionally trained, but inexperienced managers applying for positions is rare. There is simply no schooling available for theatre managers; too many managers know the score already.

Is a man salaried at \$80 going to stay awake nights thinking up imaginative promotions? Will he care if the restrooms are immaculate unless someone else higher up on the ladder prods him to do so? It is amusing to recall some of the slogans and jingos of the past year, and consider them in light of the theatre manager's position. For instance—**"Let's Bring Back Showmanship."** Showmanship, when we have drained our showmen of enthusiasm and incentive? **"Movies Are Better Than Ever."** The people of Detroit don't seem to separate the experience of seeing a motion picture into the neat parts we are accustomed to deal with—the theatre and the product.

We are unquestionably in an era of what has been termed "business enlightenment," but this has yet to come to the motion picture industry as a whole. Particular areas in the industry are currently undergoing a period of expansion. But what is the good of saying "Isn't it wonderful that the industry is alive again with all the new construction"—when at the core, the same weaknesses continue to undermine its foundations.

There are always those justly exempted from the general indictment, and it would be well to note that some circuits pride themselves on the calibre of their managers. Care-

fully selected, these men are the front line public relations staff of the circuit on the all-important community level. They are the prototypes of the managers we must develop if any rejuvenation, or even perpetuation of the status quo is to be taken out of the realm of unfounded optimism and brought down to the mechanics that will make this possible. There are also those independent absentee owners whose responsible management has been a credit to the industry, but we all know how pitiful a minority they constitute.

This is borne out by the situation in Detroit. A check with the MOTION PICTURE EXHIBITOR area correspondent, Arthur Herzog, Jr., revealed that the larger circuits were not surprised by the survey results. By and large, the circuits are first-class operations, probably numbered among the better rated theatres in the survey. They will continue to press for high standards. Unless the unpredictable happens, the independents will continue to follow the same course they have. Where are we headed?

Look back at the unsavory mess that the automobile industry found itself in immediately following W.W. II. Dealers let greed sway sound practice—took an undetermined fortune from a car-hungry public anxious to beat the long waiting lists. Eventually, as we all know, it was public resentment that instituted the sweeping reform of the dealership structure. This, as Detroit found out, could only be accomplished on a nationwide, dealer by dealer basis. No one knows what the loss of public confidence ultimately cost the American automobile industry. Today, despite an incessant effort by the auto manufacturers, there still persists in many people's minds the notion that all auto dealers are unscrupulous, conniving, unethical businessmen. It is interesting that for theatremen as well, the first word of warning comes from the Motor City.

It is remarkable that an industry with such extensive capital investment (nearly 2¾ billions) that is floundering, and in many cases, in real trouble, could show so much indifference to its shaky future. Cohesive action is still far from a reality. Petty differences split organizations with vastly common interests into opposing factions that dicker themselves into states of general apathy. It is said that movements, that revolutions begin with the people. A leader can only channel and direct the outgrowths of a mass philosophy that has been in the making long before his appearance on the scene.

In our industry, leaders have defined the need to act to a point where their speeches at conventions and industry functions are little more than perfunctory. Too many of us are yawning in the back rows dismissing what is a serious crisis with shopworn fallacies such as "There's nothing wrong with this industry that a good picture won't cure."

There are some things wrong with this industry that all the good pictures in the world won't cure!

We repeat that the patron does not dissect the movie-going experience into fragmentary parts. Going out to a movie involves everything the patron does from the time he parks his car until he enters it after the show. The patron does not only see the picture—he sees our theatre fronts, our lobbies, our advertising, our restrooms, the personnel whose job it is to make the experience as pleasant as possible.

The significance of the Allied survey, in terms of the above, is that there exists a true misunderstanding on the industry-wide level of what our single most important problem is—and what to do about it.

The backbone of any industry is still its people. From the lowest to the highest, the total well being of this industry's personnel, of its life blood, has been infected with an uncertainty, a lack of initiative, a mistrust and suspicion that is doing more damage than the Sunday through Saturday Nights at the Movies—than Pay TV—than any other single factor.

It is not enough to polish the brass on a few doorknobs. We must face up to a general housecleaning or else. This housecleaning can well begin with an educational program designed to raise the quality of the most important piece in this life and death chess game—the theatre manager. Let those who claim devotion to the industry and profess a willingness to help in the fight to bring it new life throw their weight behind a solid program for accomplishing this on a nationwide basis, and we would be off to a good start.

This had been successfully done on a limited scale at New York University, where classes were given on theatre management. Though endorsed by some of the progressive circuits, the program was allowed to lapse. But what is needed is something more sweeping in scope. In every exchange area, classes could be offered on managerial practice. The expense would be incidental, when compared to the benefits that would stem from the existence of such a program. The shortcomings of on-the-job training only, which often only demonstrates that a beginner is as quick to pick up the wrong things as the right ones, could be avoided, the history of bad experience for our future managers given a protective coating of correct indoctrination.

We would also pose the question of why an industry has difficulty in attracting business management graduates, when other fields are flooded with applicants? Being realistic about the necessary salary limitations faced by the company hiring a new management graduate, we would say that such people do not get top money for quite a few years no matter what field they enter—rather, they make their career choice with an eye to the future.

Why concern ourselves with recruiting raw management graduates fresh from college? Because this industry clearly lacks professionals with the openmindedness that only an educated person can bring to the complex problems we face. We need people free from the long-standing prejudices that affect decisions on all levels. We need people uninhibited by a history marred with sellouts, doubledealings, and chicanery who can help us rebuild our faith in ourselves as businessmen.

It is one thing when pressure groups indict our industry. We can find comfort in the defensive position of regarding ourselves as "Public Whipping Boy." But when the public finds our theatres poor, objectionable, unsavory operations, it is time to start doing. If the exhibitor organizations now planning their annual conventions are truly concerned with the future of this industry—they will make issue of the following:

The answer to the question of "Why more people aren't going to the Movies?" is, to a large degree, rooted in the management of the motion picture theatre. We doubt if there is a situation around where the boxoffice gross could not be improved. The stark realities are that we cannot attract promising new talent in sufficient quantities, and that our veterans have been robbed of their vitality by antiquated policies that pigeonhole their minds and striat-jacket their creative abilities.

# NOW... THE WORLD'S FINEST 70mm PROJECTOR IS EVEN BETTER!



## presenting the NEW *Norelco*<sup>®</sup> AA II UNIVERSAL 70/35

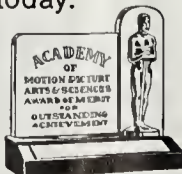
Leave it to famed Norelco engineering to take a projector that has just received an Academy Award for design and engineering . . . and improve it!

That's right...the new Norelco AA II 70/35 projector has 18 major technical improvements including: new dual-split magazine shafts that eliminate need for special 35mm reels with 70mm flanges; new intermittent assembly; new single motor dual drive; new adjustable lamphouse bracket for moving lamp without realignment; new threading guards; new oil vapor leak protection; new reduced torque motor; and others.

Most of today's top boxoffice attractions are 70mm releases. Even more are coming. By equipping with Norelco AA II 70/35's you'll be able to show them in all their spectacular brilliance and cash in on their tremendous drawing power. What's more, in a quick 4-minute changeover, you also have the most modern, rugged and trouble-free 35mm mechanism!

No matter how you look at it...for today and tomorrow, Norelco AA II 70/35 projectors are your wisest investment. Get all the facts from your theatre supply dealer or write Norelco today.

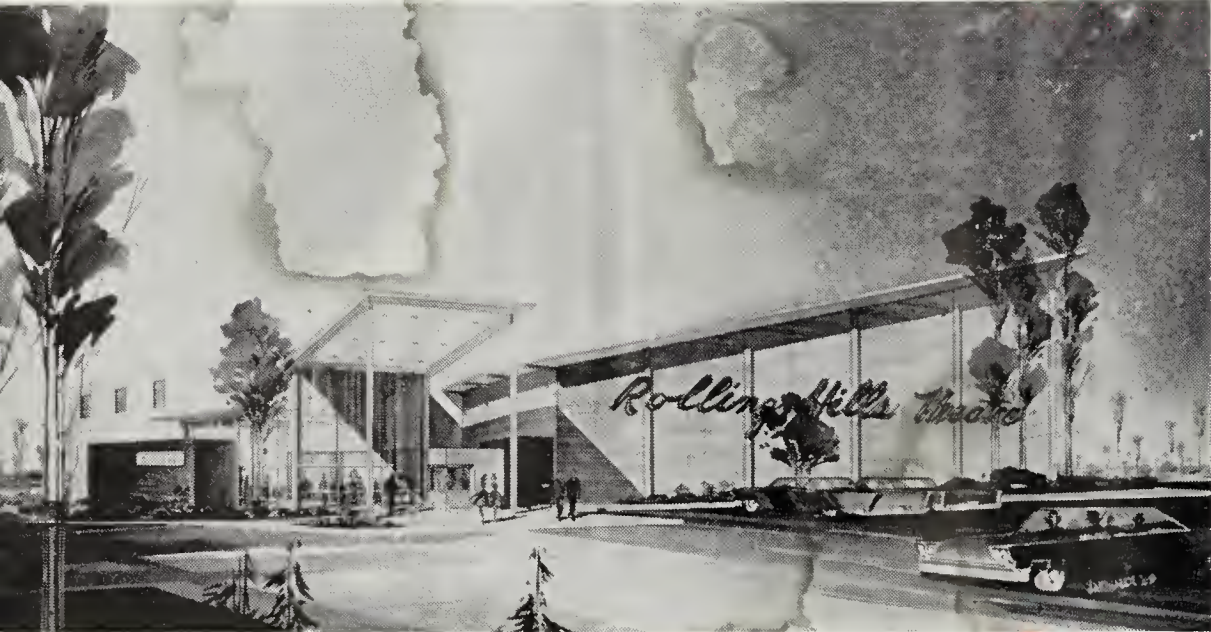
The Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.



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California Sterling's new

# Rolling Hills



Architect's sketch of new Rolling Hills theatre, prospective from the huge shopping center parking lot shows cantilevered roof that continues in the theatre's lobby.



Construction equipment on the site of the deluxe Terrence, Cal. indoor house, which is currently nearing completion, shows size of available parking area by comparison.

William R. Forman, president of Pacific Drive-In Theatres and Sterling California Theatres, headed by Fred Danz, have announced a joint venture in the building of a deluxe indoor theatre nearing completion in Terrence, Calif.

The new showplace has a tentative opening date set for September, and will be called the Rolling Hills. The theatre will seat approximately 1,000 and feature the latest designs in equipment, appointments and construction.

## Shopping Center Site

To cost \$486,000, the West Coast walk-in is being constructed by the Hinnewinkel Construction Co. The theatre was designed by architect Roland Decker Pierson, AIA, and is located in the Rolling Road Hills Plaza Shopping Center.

Architect Pierson said the design is essentially a side entering structure, with the prominent architectural feature being the theatre's large entrance court covered by a

flaring roof that carries right into the lobby.

As is the case with all shopping center houses, ample free parking is available.

## Even Cinerama

Pierson said the theatre will have widely spaced seating and the latest technical equipments. When open, the theatre will be able to present 70mm features using eight track sound. Transistorized sound equipment has been specified for the Rolling Hills. He also said that the theatre was designed to accommodate future attractions in the Cinerama process.

# PHYSICAL THEATRE

Vol. 18, No. 7

July 17, 1963

Split faced concrete masonry units will comprise the exterior and interior walls, which will give an integrally colored and textured outside surface as well as efficient acoustical treatment within.

The roof will be of steel deck and lightweight concrete construction, adding to the fire-resistive qualities found elsewhere in the theatre, Pierson said.

The air conditioning will be a four zone, 80 ton system.

## Best Of Seating

Loge quality seating will be used throughout the house. Terrazzo flooring will be used in the lobby area, with toilet room floors and walls in ceramic tile for sanitation and simple maintenance. The aisles and cross aisles in the auditorium will be carpeted.

John Loevenguth is structural engineer for the Rolling Hills, John Store & Assoc.—mechanical engineers, and Chauncey Mauk & Assoc., electrical engineers.



# Pepsi-Popcorn Contest In Full Swing

"Pepsi and Popcorn Month," Pepsi-Cola's annual tie-in concession promotion contest on these two highly profitable refreshment items is creating an enthusiastic reaction among theatre concession managers across the country.

Spokesmen for Pepsi state that contest returns are far beyond last years highly successful promotion. With only two weeks to go theatre concession managers are urged to join their fellow concessionaires and send in their Pepsi-Popcorn promotions.

The July "Pepsi and Popcorn Month" contest offers a \$1,500 first prize; \$750 second prize; \$500 third prize. As an added incentive, each participating concessionaire is represented in a Lucky Sweepstakes contest complete with 20 big bonus prizes ranging from \$1,000 first prize; \$500 second prize, and \$250 third prize, to \$100 each for fourth and fifth prizes; and a sterling silver Cross pen and pencil set for sixth to 20th prize.

To participate in the contest, the concessionaire makes up a scrap book or folder in which he illustrates every element of his "Pepsi-Popcorn" promotion. Photos of every display and event, samples of all printed material used, newspaper write-ups, ads, etc. Details on how the promotion was planned, specifics on how it was run, and the results achieved should be included. The scrap book, in effect becomes the concessionaires entry blank. All entries should be mailed to the Popcorn Institute, 333 N. Michigan Ave., Chicago 1, Ill.

## Vend Profits Hit New High

Coin-machine sales in motion picture theatres continue to add sizeable revenue to both the concessions and overall industry gross, and the prospect of a gain for the coming year appears justified.

Industrywide profits in the vending field, according to an annual survey recently released by the National Automatic Merchandising Association, climbed to a new national high of 5.55 per cent of sales (before income taxes). Actual profits reached 4.88 per cent of sales for 1961 (the most current study by the association) compared with a 3.58 per cent figure for 1960.

Analysis of average dollar sales per machine, by type of product sold, revealed that candy, hot and cold cup beverages, cigarettes, and bottle drinks led the field.

Cigarette sales maintained their lead, showing up as 37 per cent of sales at retail, with average sale per machine at \$1,123. Candy, nuts, gum, etc., followed hot cup sales (less common in theatres), with 10.9 per cent of all sales showing a per-machine dollar average of \$514. Cold cup beverages accounted for 5.17 per cent of total sales, according to the survey, and ice cream, 1.00 per cent.

Average rental payments to those with machines on their properties were down slightly, to 7.94 per cent.

Good growth prospects in the theatre market are attributable to increased public acceptance of machine selling, cost savings, the wider line of merchandise being packaged for vend, reduced sales staffs and less pilferage, and the increase of costs to theatre-men of part-time concession help. Most of the new theatres reported on by this publication during the past year have a battery of cold cup beverage vendors. Some have candy and cigarette machines.

## COLLEGE FOR CONCESSION MEN

SAN FRANCISCO—A "College of Concessions" featuring speakers from various segments of the concession industry was the highlight of the recent Western Regional Concessions Conference of the National Association of Concessionaires held in San Francisco at the Sir Francis Drake Hotel. The meeting, which was conducted jointly with the Northern California Theatre Association, was attended by more than 250 theatre representatives, concessionaires from other areas of the amusement-recreation industry and suppliers catering to the concessions trade.

An enthusiastic audience heard speakers touch on a variety of subjects dealing with many items of food and beverages and the best methods to be employed in promoting their sale in all types of concession operations.

Andrew Berwick, Wright Popcorn & Nut Supply Co., San Francisco, who was co-chairman of the NAC conference introduced the speakers. He was assisted by Harold F. Chesler, Theatre Candy Distributing Co., Salt Lake City, NAC Treasurer, who in addition to coordinating the program acted as moderator during the lively question and answer period that followed the talks.

John D. Reynolds, vice-president in charge of sales, Castleberry's Food Co., Augusta, Georgia, who spoke on the subject "Foods That Tempt The Palate" stressed the importance of certain types of sandwiches which can be profitably handled in concession operations. "Sandwiches," he said, "and the concession business have a great deal in common because they are both the popular answer to man's need for convenience and satisfaction in quick meals."

Reynolds estimated that Americans alone consume over 90 million sandwiches each day and that 40 per cent of all restaurant meals in the U.S. consist of sandwiches.

Speaking on the "Importance of Quality in Popcorn" H. E. Chrisman, vice-president of Cretors and Co., Nashville, Tenn., emphasized the importance of popcorn in these words: "Because Popcorn is the highest profit item in concession operation, it deserves the most prominent position within the concession area and the proper attention to assure maximum quality and maximum sales." "The Popcorn Machine," he continued, "belongs in the best location within the concession."

Concessionaires were urged to capitalize on national brands in the soft drink field by Alvin Jacobson, western division mgr., Hires Division, Crush International, Inc., Ontario, California. "National brands in the soft drink field," said Jacobson, "spend millions of dollars a year to build the reputation of their products and to tell the public their quality story." Extensive laboratory research, checking and testing are carried out by national brand soft drink companies, to assure that the ingredients they use are consistent in quality and taste throughout the year."

Larry Moyer, Concession Wholesale Supply Co., Portland, Oregon, who dealt with the

subject "Candy Can Be King" stated that concessionaires are over-looking a bet by not emphasizing candy right along with other more profitable items. "Candy Sales," said Moyer, "are as important to our merchandising pattern as neckties in a men's clothing store. The box of popcorn, buttercup, ice cream and the cold drink cannot take the place of our most consistent item—candy.

"No matter what the percentage figures say, we are losing money by carrying a poor and undiversified stock of candy. The opportunity for volume units and the extra plus profits can only be realized by having a variety of items and an attractive display of candy to pick up that extra nickel or dime that is kicking around in the people's pockets."

Clifford Lorbeck, President of Server Sales, Inc., Milwaukee, Wisc., traced the history of buttered popcorn, stating that the most revolutionary improvement occurred when butter was applied to the popcorn. He recalled when plain popcorn was sold in a 5c bag, later in a printed 10c box, which at that time was thought to be the ultimate. "The introduction of the printed paper cup, as a container, for popcorn," said Lorbeck, "proved to be the perfect vehicle. It was not only leak-proof, but for the first time, it allowed for the merchandising of popcorn. As a companion to the paper cup container, it was necessary to replace the old type pot and ladle method of conveying butter. To accomplish this various dispensers each able to heat butter, control the portions dispensed, and meet all of the requirements for efficiency, sanitation and appearance were developed."

In the planning of a drive-in theatre, Joseph Pietroforte, district manager and purchasing agent of Los Angeles Drive-In Theatre Co., told concessionaires that a cafeteria type snack bar should be planned if the population in the surrounding area warrants the expected build-up of a maximum amount of business. This, he said, will enable customers to make the maximum purchases in a minimum amount of time from an appealing and well stocked counter, regardless of the crowd, resulting in a consistently good sales per person average.

In his welcoming address, Augie J. Schmitt, Houston Popcorn & Supply Co., Houston, Texas, president of NAC pointed out that we live in a changing world and we must keep an open mind wherewith to meet these changing conditions. "Customers today," he said, "are better informed than they have ever been. They seem to know a great deal more about the products they desire, and to recognize values and services much more keenly."

Schmitt also dwelt at length on the film popcorn ban during so-called "hard ticket" engagements, which he termed as a very "unwholesome restriction" and urged theatre owners and concessionaires to do everything in their power to see that this costly ban is dropped. "A storm of protest," said Schmitt, "must be directed to the producers, and you as exhibitors should delete this paragraph from contracts before signing."

The Coca-Cola Co. hosted a luncheon attended by several Hollywood studio executives and in the evening Pepsi-Cola Co. played host to the concessionaires at a cocktail reception.

Arthur Unger, California Concession Company, San Francisco, was NAC co-chairman of the conference.

## EXTRA PROFITS

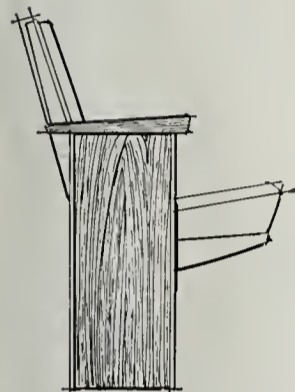


THE *Stellar* SERIES  
by American Seating



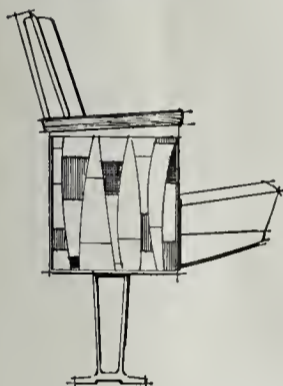
# Now American Seating gives you a *reason* for reseating

## THE STELLAR SERIES... THE FIRST NEW LOOK IN 25 YEARS!



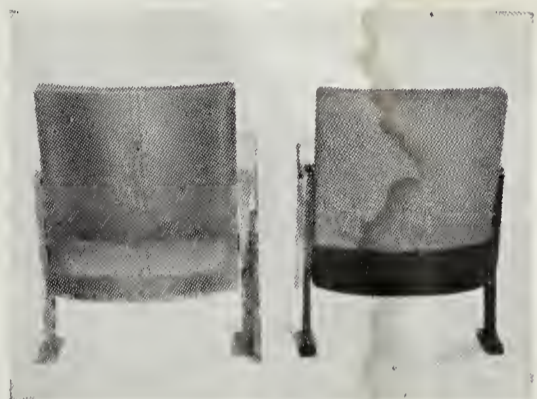
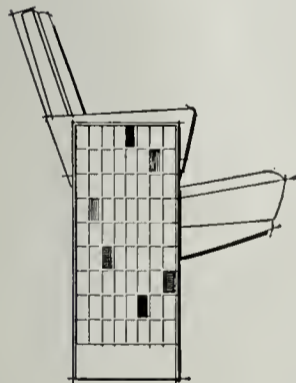
The really important difference in this new kind of theatre chair is that it's designed to be made to order for each installation. It is virtually custom designed—in all but price.

You can choose your fabric. You can choose your aisle standard. You can choose your seat and back style, width and mounting. You can have chairs made for *your* theatre alone.



The new Stellar theatre chair is the first and only one in its price range offering this choice. Look into it if you're thinking of seating—or reseating. Check the facts and figures.

Talk to American Seating, in fact, about any problem involving seating. Technical advice on floor plans, vision, chair spacing economies, and other subjects is available at all times. Write Dept. B-1 for brochure on new Stellar line.



The new Stellar chair has a very long back to protect the seat from feet. There are three variations of the plastic back (left), and two of the upholstered back (right).



Exclusive Soil-Guard (optional) protects the top of the chair back.



Single or double armrests are available for all chairs.



The standard by which all public seating is measured  
GRAND RAPIDS 2, MICHIGAN



## Fox West Coast Opens New Conejo Theatre

THOUSAND OAKS, CALIF.—Fox West Coast Theatres, subsidiary of National General Corp., has opened its newest theatre, the \$400,000 Fox Conejo, in the Conejo Village Shopping Center here.

The 854-seat house boasts some of the latest and most modern innovations, said William H. Thedford, Pacific Coast division manager for Fox West Coast Theatres. He described the new theatre as "truly unique" and pointed out that it is equipped to show 16, 35 and 70 mm film, CinemaScope, Todd-AO and Cinerama projection by conversion to a three panel projection system.

In addition to the more traditional theatre operations, the Fox Conejo is so designed to serve as an outlet for the new nationwide theatre closed circuit TV color network now being formed by Theatre-Vision Color Corp., also a subsidiary of National General.

J. Walter Bantau, director of construction for Fox West Coast has been in charge of the Conejo project. Dick Goldsworthy is manager of the theatre.

The Fox Conejo is the first of five new openings scheduled for this Summer by the 225-theatre circuit in line with a broad expansion program recently announced by Eugene V. Klein, president of National General.

Other openings include theatres in San Jose, Palos Verdes and Northridge—all in California—and Albuquerque, New Mexico, including the reopening of the newly-renovated, deluxe Fox California Theatre in San Diego.

Landmark for Conejo Village in Ventura County, the new theatre occupies a commanding position at the brow of the hill facing the Ventura Freeway and Moorpark Road in Thousand Oaks.

Designed to make itself visible from both traffic areas, the house was designed to harmonize with the architectural plan of Conejo Village and the surrounding terrain. Most prominent exterior feature of the theatre and its most dominant note are the large name signs and attraction boards.

The theatre name is backlighted with concealed neon tubing, and the attraction board has two sections brilliantly lighted from inside by high power tubular lamps. The signs provide general illumination for the theatre area as well as light for the sign. The attraction boards hold five lines of changeable letters made of plastic.

All landscaping was done by Treeland Nursery and the planting conforms to the general landscaping plan for Conejo Village. Landscaping of the theatre is particularly important due to drop off in terrain to the south of the theatre building.

Entering the theatre, patrons find themselves in the spacious lobby, dramatized by giant floor to ceiling windows on the east and south sides and treated with handsome draperies. Opening off the lobby to the left is a patrons lounge area decorated with imported glass tiles in a brilliant jewel blue tone. At the rear of the lobby are spacious rest rooms, storage rooms, and the managers' office. The office is equipped with a view port for monitoring the screen. Staff dressing rooms and the projection rooms are located on the mezzanine floor.

Center of interest in the lobby area is the new and modern concession area designed to give complete and rapid service to patrons. The merchandising equipment is the latest

design, complete with refrigeration, dishwashing facilities and stainless steel construction.

"The spacious auditorium is simply designed to bring attention to the main purpose of the theatre, the showing of motion picture films," Bantau said. "Side walls are swept forward toward the toast colored screen curtain in broad angular plains in utmost simplicity of design. The theatre contains 854 American Bodiform seats with extra wide spacing between each row, and placed on a long ramped floor for maximum individual visibility. Seat spacing in this house is far greater than in the average theatre giving patrons more leg room, a comfort factor especially appreciated by tall patrons."

Focal point of the auditorium is the screen area with its 28 foot high and 56 foot wide high-gain screen. It is a one piece seamless unit with a flat field designed for minimum fall-off at the edges of the screen, assuring evenly lighted pictures all across the great width. The stage draperies were created by R. L. Grosh and Sons Scenic Studios of Hollywood. The giant traverse screen curtain is flameproofed, and the color selected to blend with the general decor of the theatre and susceptible to emotional keying by lighting changes. Theatre carpets are Alexander Smith Crestwood in blue, black and red. The pattern is a small figure in modern taste.

Indoor climate control is provided by a 50 ton refrigerated Westinghouse air conditioning plant, providing complete automatic atmosphere control. The plant will cool, heat, humidify, de-humidify and otherwise adapt the indoor atmosphere to the needs of patrons based on the weather and outdoor climate plus the number of patrons in the theatre at any given time, according to Bantau.

Heart of the theatre is its projection system which contains modern American electronic projection equipment, powerful arc lamps, and a completely transistorized theatre sound system, one of the first to be installed in the Ventura-Los Angeles area.

"The projection room is designed for instant conversion to Todd-AO or any of the other wide screen projection systems in 65 or 70 millimeter film," Bantau reported. "It has also been engineered to provide for Cinerama projection by conversion to a three panel projection system. Additional projection booths have been constructed to house the equipment should this become desirable. The extra projection booths are placed at angles on each side of the central main booth."

### Westrex Ups Livingston

BEVERLY HILLS—Appointment of Gale Livingston as a vice-president of the Westrex Co. of Litton Industries has been announced by George T. Scharffenberger, senior vice president of Litton.

In his new position, Livingston, who has been general manager of Westrex Recording, Canoga Park, Calif., will coordinate activities of Westrex International and the Recording department.

Westrex International, with headquarters in New York, has operations and facilities in 29 countries of the Free World.

Livingston has wide experience in management and executive positions, including several years as executive vice-president of an international pharmaceutical firm.



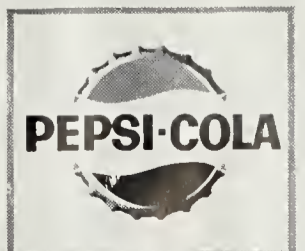
Not just a tube system converted to transistors... the Simplex XL Transistor System is a new sound system that combines all the latest developments in transistor circuitry. Its entire pre-amp unit simply plugs-in. Replacement takes seconds. All controls are together, there's no equipment clutter. Many other advantages, too. For all the facts, call your National man.

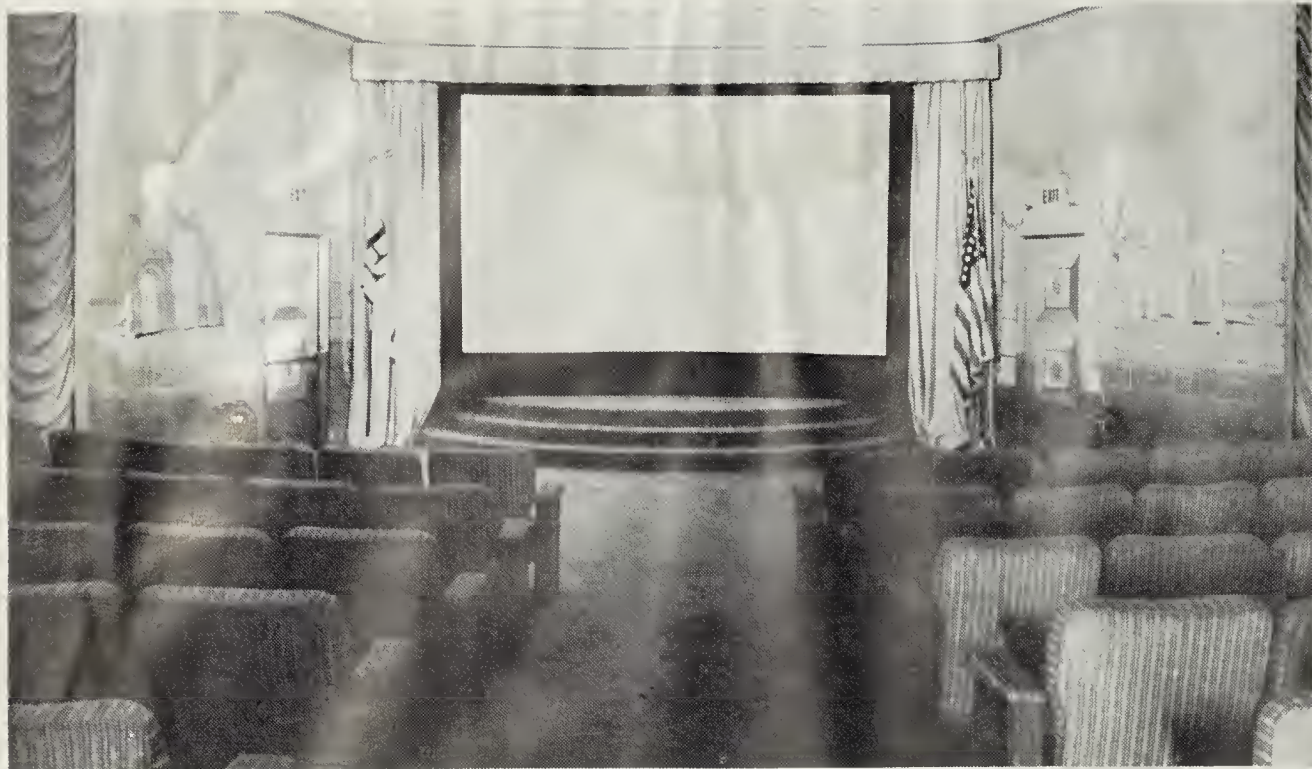
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Interior of the Motion Picture Association of America's screening room in Washington, D. C.

## 1,000 Seater For N.J. Center

BOSTON—Plans for a 1,000-seat motion picture theatre to be built in the Blue Star Shopping Center, Route 22, Watchung, near Plainfield, were revealed by J. I. Kislak, Inc., Realtors, who arranged the lease to General Drive-In Corporation, a national theatre chain.

Scheduled for fall completion, the new "Cinema at Blue Star" will establish the shopping center as the area's first complete retail and entertainment hub.

General Drive-In Corp., of Boston, is among the country's foremost developers of theatres in shopping centers, including the "Cinemas" in Menlo Park and Cherry Hill, in New Jersey, and many others throughout the nation.

Designed to provide the latest in convenience and comfort, the new theatre will have pushback seats on an inclined floor, so arranged as to give every patron an unobstructed view of the screen. A 60-ft. screen will envelop the entire front wall. Projection and sound equipment will feature the latest developments.

The theatre has been designed by Maurice Sornik, architect, of Massapequa Park, L.I., in cooperation with the project architect, Harold Glucksman, of Irvington, N.J.

Blue Star Shopping Center comprises 300,000 sq. ft. of retail sales space, and has parking facilities for 2,500 cars. In addition to a large bowling center and a branch bank, the center includes an E. J. Korvette department store, and units of Acme supermarkets, S. S. Kresge, Sun Ray Drug, Larkey, and many other stores. The shopping center site was assembled by the Kislak firm for Philip J. Levin, one of the nation's leading commercial realty developers.

## MPAA Screening Room Features Century's 70/35mm

WASHINGTON, D.C.—The Motion Picture Association of America Inc.'s screening room located at 1600 Eye St., N.W., is one of the outstanding screening rooms in the world—in fact, those who visit this exquisite room come away with the feeling that they have enjoyed America's pastime (movies) in the atmosphere of a beautiful living room.

As for motion picture presentation facilities, the M.P.A.A. projection booth has everything from 16mm to 70mm equipment.

The new Century 70/35mm projectors as

well as the Century multiple 6-4-1 channel All-Transistor Sound Equipment was supplied and installed by H. C. Dusman of the firm of J. F. Dusman Co. of Baltimore, Md., established in 1912. The Dusman Co. has been a Century Dealer for over thirty-five years. In addition to the 70/35mm equipment, auxiliary interlocks for 3D or separate sound heads were installed, which make this room unique in every respect.

J. Al Pratt, consulting projection engineer, member of local 224 MPO, was in direct charge of the installation.

*new*

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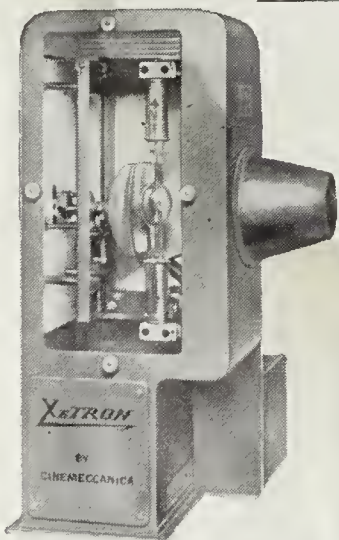
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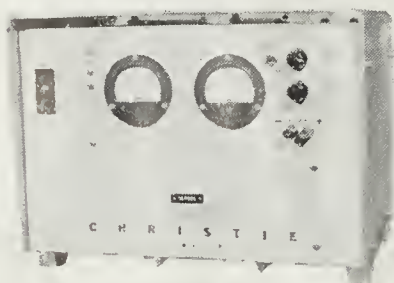
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XeTRON CX lamphouse with 450 watt bulb. Equipped with 5" reflector and diffuser. Replaces 750-1000 watt incandescent lamps and provides three times the light flow with Kelvin temperature similar to high intensity carbon arc.



**XeTRON LAMPHOUSES** 450, 900, 1600, 2500 watts

by "Cinemeccanica" of Milan, Italy, leading manufacturers of motion picture equipment.

**XeTRON Silicon POWER SUPPLIES**

by Christie Electric Corp., manufacturers of the finest power supply equipment.

This advanced "XENON Age" development makes possible a degree of light brilliance, reliability and performance heretofore unknown.

Exclusive patented features including color correction and balanced optics in the XeTRON lamphouses duplicates the Kelvin temperature of the high intensity carbon arc in the 450 to 2500 watt range.

The large lamphouse can be used with 900 watt, 1600 watt and 2500 watt lamps and are recommended for picture widths up to 45 feet. (2500W)

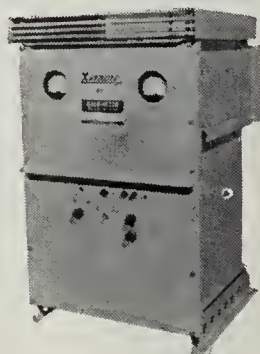
The XeTRON CX lamphouse is a compact, highly efficient unit designed for the small art theatre or screening room. It will also replace the 750 and 1000 watt incandescent type lamps in studio, laboratory and processing applications. It can deliver up to three times the illumination of the 750-1000 watt incandescent bulbs and with a Kelvin temperature comparable with that of the high intensity carbon arc.

Literature and Franchise Dealerships available.

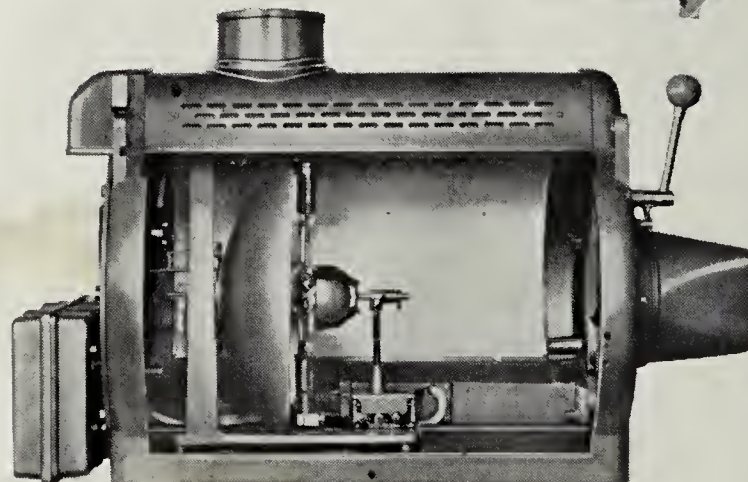
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XeTRON Silicon RECTIFIER Power supply by Christie Electric Corp.



XeTRON 1600/2500 Lamphouse, complete with associated optic, heat transmitting hard, front-coated 16" reflector, auxiliary mirror and starting devices.



## World's Fair Visitors To Tour Unique Studio

NEW YORK—Plans for a new motion picture studio, designed to allow thousands of spectators each day behind the scenes of actual major motion picture productions will be created as a Motion Picture Pavilion at the New York World's Fair, it was announced by Robert J. Gurney, Jr., president of Gurney Productions, Inc., New York based independent.

Gurney has exhibited a 5' x 6' scale model of the studio, which Architect K. Zane Yost, A.I.A., has designed. Yost, a prize winning modern architect, is a follower of Buckminster Fuller, creator of the geodesic dome theatres for Cinerama. Yost himself is responsible for constructing the first wood geodesic dome. Yost stated that this design, to be completed in time for the Fair opening, must be developed out of advanced concepts of material use, construction techniques and coordinative programming.

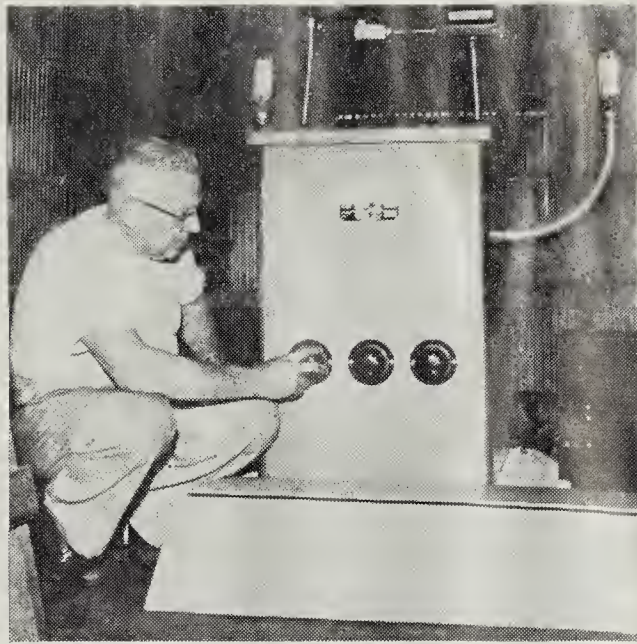
The unique, singular design of the multi-leveled studio, which will cost \$1,000,000 and occupy 25,000 square feet of space on a 40,000 square foot site, will speed up and facilitate production of all films shot at the studio. Spectators will ascend to the second level above the actual studio by means of a high speed escalator. They will then enter a specially designed "theatre-elevator" which will accommodate 300 people. They will then descend to the center of the working studio to a point just above the heads of the camera crews and other technicians who operate from a central production control area.

This will allow the audience to get a true "director's-eye-view" of everything that is happening. This elevator-theatre is enclosed in a soundproof column of one-way glass which allows the viewer to observe all the action without in any way disturbing the work of the actual company. Sound from the working area will be piped into the theatre-elevator from small hidden microphones. The plans call for a working sound stage area of 120 feet in diameter, it will be circular, with 35 foot high ceilings. Drastic new lighting innovations will be possible from a flexible "space-grid" concept that allows maximum elasticity of operation.

Before descending to the studio floor, the public will be allowed to watch all the various other crafts of film making—again actually at work. Via closed circuit television the spectator will be able to look over the shoulder of the film editor at work in the cutting room as he works on the scenes that were made in the studio down below. In addition to watching the editor at work at his Moviola, they will also view the daily "rushes" in a special projection room; observe the dubbing of reels in a special mixing room and recording studios, and see the performers being made ready for camera in make-up and costume rooms.

The top of the building, a circular area of 150' in diameter, will be used as a "back-lot" where outdoor scenes will be shot. Gurney reveals that this area will not be directly available to the public, but he hopes that the standing sets, equipment and filming activity will serve as a magnet to draw an audience from all over the Fair grounds to the Motion Picture Studio Pavilion.

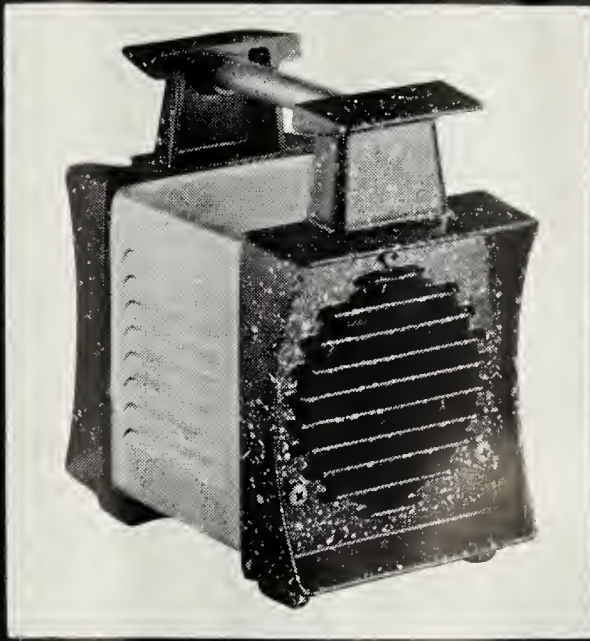
Admission of \$1.50 will be charged to the exhibit which will operate for 12 hours each day. The theatre-elevator has been so designed as to easily handle traffic of 1,000 viewers each hour.



Installation of the new Strong Bi-Powr silicon stack rectifier, which was designed for the operation of two projection arc lamps off of a single power supply, has just been made in the following theatres: The Stanton, Baltimore; and Ohio, Louisville; and the following drive-ins: The Thunderbird, Atlanta, Ga.; Ascarate, El Paso, Tex.; Green Acres, Newport News, Va.; Greater Pittsburgh, Irwin, Pa.; Sky Hi, Gillette, Wyo.; Del-Sego, Oneonta, N.Y.; Motor-Vu, Montpelier, Idaho; Starlighter, Espanola, N.M.; Jolly Roger, Dearborn, Mich., and Riverside, Evans-ton, Wyo.

Shown is the installation in the Ohio Theatre, Louisville, with Edwin Slegag, operator.

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Fox Centennial Drive-In, Littleton, Colorado  
Starlite Drive-In, N. Sacramento, California  
Meadow Glen Twin Drive-In, Medford, Massachusetts  
Fairyland Drive-In, Kansas City, Missouri  
Bronco Drive-In, El Paso, Texas  
Twilight Drive-In, Louisville, Kentucky  
104th Street Drive-In, Portland, Oregon  
Walter Reade Theatres, Oakhurst, New Jersey  
Mt. Vernon Drive-In, Alexandria, Virginia  
Sky-Vu Drive-In, Idaho Falls, Idaho  
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OASIS DRIVE-IN THEATRE, Chicago, Illinois

JULIAN RIFKIN says—

"I've tried different types and brands of in-car heaters in our drive-ins . . . and EPRAD'S HOT-SHOT does a superior job of heating."



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## New Norelco AAll Features 18 Technical Changes

NEW YORK—The North American Philips Co. announced the development of a new, improved 70/35mm motion picture projector to be known as the Norelco Model AAll Universal 70/35 projector. This projector provides many new features that have been added to the popular and highly successful equipment first introduced for the Todd-AO system in 1955.

Orders for the new projectors have been accepted by theatre supply dealers in all parts of the United States, with installations of the new Model AAll 70/35's in progress in Pittsburgh, Pa.; Portland, Oregon; San Juan, Puerto Rico and Poughkeepsie, New York.

In a joint announcement from Niels Tuxen, general mgr. of Norelco's motion picture equipment division, and Fred Pfeiff, technical manager, it was stated that more than 18 important technical improvements have been incorporated into the equipment by the famed engineering section of the North American Philips Co. Among them are: new dual split 70/35 magazine shafts which eliminates need for theatres to purchase special 35mm reels with 70mm flanges; new non-glare plexiglass observation window in projector door; new threading guards on magnetic shield and idler roller; new improved intermittent assembly; new oil vapor leak protection; new dowser assembly; simplified built-in water cooling circuit; heavier main drive gear set; new single motor drive; new 2-speed clutch; new reduced torque motor; new 4-pole motor start contactor; optional optical pre-amplifier; new easy installation lower compartment door; new cast aluminum lamphouse bracket with adjustable slide for easy alignment of lamp; new spiral gear take-up drive; new graphite impregnated nylon idler & pad rollers; and a pre-wired magnetic cluster block.

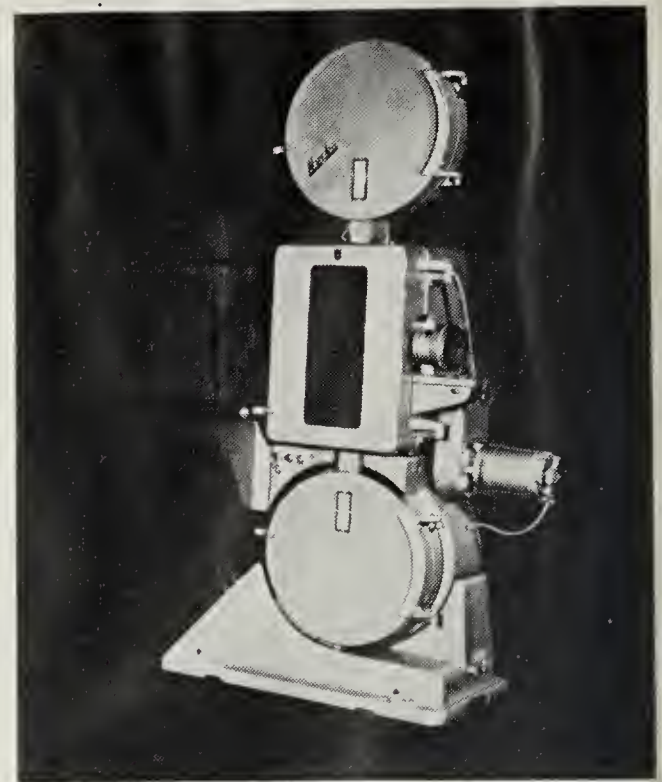
The increasing amount of 70mm product in release and in production, plus the exceptionally large boxoffice grosses these pictures have experienced heralds a bright future for 70mm projection. With over 150 theatres in the United States, and some 300 others throughout the world equipped with Norelco 70/35's, Norelco's experience in this field is extensive. In April of this year, the Academy of Motion Picture Arts and Sciences presented a special award for outstanding technical achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

### Pacific Theatres Up Diaz

William R. Forman, president of Pacific Drive-In Theatres, announced the promotion of Frank Diaz, former district manager of Long Beach, to the newly created post of supervisor of snack bar operations. Diaz has been with Pacific since the company's inception.

Stan Lefcourt will continue in the capacity of director of snack bar operations.

Simultaneously, Frank Sohner, former manager of the Century Drive-In, steps up to fill Diaz's vacant position as Long Beach district manager.



Norelco's Model AAll

### New B.S. Moss House Opens

The luxurious new Belair Theatre, Valley Stream, Long Island, N.Y., opened its doors to the public as the island's newest first run motion picture showplace, it was announced by Larry Morris, vice-president of the B.S. Moss chain.

The Belair is the latest addition to the B.S. Moss circuit, which two other Long Island houses, the Criterion and 55th St. Playhouse in Manhattan, and the Lee and Mall in New Jersey. The circuit also has another house currently under construction in Fort Lee, N.J.

Built at a cost in excess of \$250,000, the Belair was designed by Louis Liberman and consulting architect John J. McNamara. Interior decoration was supervised by J. Frederic Loham, who has been associated with a number of Broadway and suburban theatre projects.

Ultra-comfortable foam rubber pushback seats have been installed with more than three feet between rows.

Transistor sound system and projectors capable of handling all of the present film widths have been installed. Central climate control will insure a year-round interior temperature of 70 degrees. Unlimited free parking is provided for by the huge parking areas adjoining the theatre.

### Lily Alters Marketing Div.

NEW YORK—J. P. Grady, vice-president for sales, Lily-Tulip Cup Corp., has announced several changes in personnel and in the organizational structure of the Co.'s eastern region marketing division. The eastern region will be divided into two new regions—eastern region-packaging, and eastern region-general line.

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Free Carbon Chart



**In Hollywood Did William Forman  
A Cinerama Dome Decree**

Contracts have been let by Pacific Theatres for the first of many stately Cinerama Domes, the first of which is scheduled for completion in time for the November premiere of "It's A Mad, Mad, Mad, Mad World."

Huber, Hunt & Nichols, Inc. will construct the pioneer showcase at Sunset Blvd. and Ivar Ave. in Hollywood, with construction paced for an Oct. 1 completion date. Installation of seats, Cinerama projection equipment and screen will be completed in time for the November 3 press preview of the Stanley Kramer-Cinerama production of "It's A Mad" for United Artists release.

Welton Becket & Associates have adapted the R. Buckminster Fuller designs for the unique construction. Headquartered in Indianapolis, Huber, Hunt & Nichols, Inc. recently opened a western office to handle work at Century City. The Cleveland Wrecking Co. is currently completing razing of the former Muller Bros. service station on the four-acre Hollywood site. Parking facilities for more than 500 cars are included in the plans.

**Tex. Coliseum Seating Contract**

TEMPLE, TEX.—American Desk Manufacturing Co. has been awarded the seating contract for the new Brownwood (Texas) Coliseum.

B. F. Peters, sales manager for American Desk's auditorium and stadium seating division, announced that the City of Brownwood had selected the company's new Spectator

Series 2300 chairs for installation.

The initial order stipulated 2,000 of American Desk's top line of full upholstered chairs in a series of six fabric colors, with fabric to be 100 per cent nylon, Peters said.

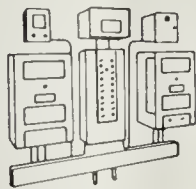
"The contract was received after the Brownwood City Council, headed by City Manager John Clary and Mayor Lee Lamkin, had carefully reviewed the products of various seating manufacturers," Peters explained.

**\$10,000** worth of **\$50<sup>00</sup>**  
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ISSUE OF JULY 17, 1963

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## BiE Service Option

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J. Robert Hoff, President of BiE, subsidiary of ABC Vending Corp., announced the service option was made available so that BiE customers could have a choice of service.

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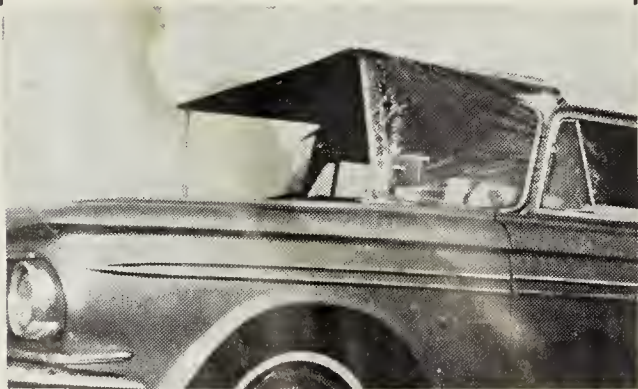
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## Walter Reade Opens Colonial Styled N.J. Indoor

The Community, a deluxe 600-seat first-run theatre in Barclay Farms Shopping Center in Cherry Hill Township, near Camden, N.J., opened last month, as the newest outlet in the Walter Reade-Sterling, Inc., circuit of more than 40 theatres in the New York and New Jersey areas, it was announced by Walter Reade, Jr., chairman of the board.

There was an invitational premiere party for local dignitaries and film industry personalities, with the theatre opening the following day to the public.

Of Colonial design to harmonize with the shopping center, a lounge where coffee will be served free to patrons, employing the latest projection and sound equipment, and ample free parking facilities, the Community will present screen entertainment from all the film capitals of the world.

The Walter Reade-Sterling organization is one of the largest integrated independent entertainment companies in the United States, engaged not only in the operation of motion picture theatres, but also in the co-production and distribution of films both for theatres and for television.

The theatre has all seats on one floor. It has an unusual shingled roof, and birch facing on its outer walls. Like other Community Theatres in the Walter Reade-Sterling organization, the theatre has a Colonial pillared front, instead of conventional theatre marquee, and is set back from the street on a grassed and paved lot.

Wide aisles, push-back seats, and sufficient spacing between seats to insure adequate leg-

room, have been employed for patron comfort. The theatre is equipped to show all 35mm and Cinemascope projection processes, and utilizes the newest type of multi-track sound.

Hassinger and Schwam, A. I. A., are the architectural planners for the building, and John McNamara, A. I. A., noted theatre architect, designed the interior.

This will be Walter Reade-Sterling's first theatre in the Camden area.

"We are tremendously pleased," Reade said, "for this opportunity to bring the finest in screen entertainment to the fast-growing South Jersey-Eastern Pennsylvania region. We have designed a theatre with the comfort of patrons in mind, and it is our intention to make the Community an integral part of the civic and entertainment life of the area. We shall use all our experience gained through more than 50 years of theatre operation, to make the Community Theatre a real community center."

The Community is part of a \$5,000,000 expansion program announced by the Walter Reade-Sterling Group. Included in this program was the remodeling of the Baronet Theatre on Third Avenue at 59th Street in New York City and the building atop it of a twin theatre—The Coronet; the opening in March of the Continental Theatre in Forest Hills, L. I., N. Y.; and the construction of another deluxe theatre, the 34th St. East, on the ground floor of a building in Manhattan which will in July also house all New York offices of the company.

## Canadian Centre House

YORKDALE, CANADA—Famous Players Canadian Corp. Ltd., Canada's oldest and largest theatre chain, has completed arrangements with Yorkdale Triton Ltd., a subsidiary of Webb & Knapp (Canada) Ltd., for the leasing of space in the new Yorkdale Shopping Centre, for the construction of a dual auditorium motion picture theatre, work on which has already commenced. The theatres, which will be jointly operated by Famous Players and an associated company, United Century Theatres Limited, will be ready for operation when Yorkdale opens early in 1964.

The decision to install two auditoriums, with staggered viewing hours, is particularly appropriate to a Shopping Centre of the size of Yorkdale (housing Eaton's, Simpson's and over 100 other stores), which will supply a constant flow of patrons in the mall, from which the theatres may be entered. The malls are air-conditioned in summer and heated in winter, and there are adjacent parking facilities available for 6,500 cars.

The attractive open entrance lobby to the Yorkdale theatres will be reached from either the south mall or the bazaar area, and from this interestingly mirrored, decorated and carpeted area, patrons will approach the spacious foyer level by a high-speed reversible escalator—the first of its kind for Canadian Motion Picture Theatres—or by a grand staircase.

Distinctive features of the theatre's lower level will be an expansive lounge area, rest-room facilities, an art centre, and a completely equipped refreshment centre. From the foyer, entrance is made to either of the two soundproofed, acoustically engineered thea-

tres, where comfortable lounge-type seating, carpets, draperies, and general decor will combine to provide a pleasant and restful atmosphere.

The projection and sound equipment will be the latest available, carefully engineered for these theatres. The foyer, auditoriums, and all other circulating areas will be fully air-conditioned, providing a complete air change every few minutes, and there will be a special exhaust system to permit patron smoking in controlled areas.

Architects for Famous Players Canadian Corporation Limited on this project are Bregman & Hamann, who are working in conjunction with Webb & Knapp engineers.

## Supurdisplay Bought Out

Purchase of all the outstanding capital stock of Supurdisplay, Inc., a Milwaukee concern, dealing in the concession market, by Server Sales, Inc. of Menomonee Falls, Wis., was announced by its President, Clifford D. Lorbeck.

The two corporations have, in the past several years, engaged in the sale of concession equipment and supplies in approximately the same market area.

Supurdisplay Inc. was formerly owned jointly by Confection Cabinet Corp., an affiliate of ABC Vending, and Milwaukee interests. Under the new arrangement, Supurdisplay will operate as a wholly owned subsidiary of Server Sales, Inc. and will be located at its new location, 1109 N. 108th Street, Milwaukee, Wis.

No basic changes are anticipated at this time, other than the fact that customers will be notified of the new improved services through personal letters.

# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual Index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JULY 17, 1963

SECTION TWO  
VOL. 70 No. 3

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compilation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6208 BILLY BUDD—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4931 (9-26-62)—High rating drama for discriminating audiences—English made
- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6211 FRIGHTENED CITY, THE—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6210 PAYROLL—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
- PLAY IT COOL—MU-74m.—Billy Fury, Anna Palk—5065 (7-10-63)—Fair programmer—English
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

### COMING FEATURES IN ORDER OF RELEASE

- June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- July GUNFIGHTERS, THE—(CS; C)—David Janssen
- Aug. CRY OF BATTLE—Van Heflin, Rita Moreno

### COMING

- GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller
- SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld
- TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

### AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 709 MARCO POLO—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 OPERATION BIKINI—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made In Denmark; dubbed in English
- 714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angell, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

### TO BE REVIEWED

- BEACH PARTY—(PV; C)—Frankie Avalon, Annette Funicello, Robert Cummings
- BLACK CHRISTMAS—(EC)—Boris Karloff
- CALIFORNIA—Jock Mahoney, Faith Domergue
- COLD WIND FROM HELL, A—(Panacolor)—Barry Sullivan, Martha Hyer
- DEMENTIA—William Campbell, Luana Anders—Filmgroup
- ERIK, THE CONQUEROR—(C)—Cameron Mitchell
- FEAR—Boris Karloff
- HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

- Act One \_\_\_\_\_ WB
- Air Patrol \_\_\_\_\_ A1 Fox
- All The Way Home \_\_\_\_\_ Par.
- Almost Angels \_\_\_\_\_ A1 BV
- Amazons of Rome \_\_\_\_\_ A2 UA
- America, America \_\_\_\_\_ WB
- Aphrodite, Goddess Of Love \_\_\_\_\_ Emb.
- Army Game, The \_\_\_\_\_ For.
- Arturo's Island \_\_\_\_\_ B MGM
- As Nature Intended \_\_\_\_\_ For.
- Assignment Outer Space \_\_\_\_\_ A1 A-I

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, a always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

**B**

|                                   |    |       |
|-----------------------------------|----|-------|
| Bad Sleep Well, The               |    | For.  |
| Balcony, The                      | C  | Misc. |
| Barabbas                          | A2 | Col.  |
| Battle, The                       |    | Fox   |
| Battle Beyond the Sun (Filmgroup) |    | A-1   |
| Beach Party                       |    | A-1   |
| Bear, The                         | A1 | Emb.  |
| Behold A Pale Horse               |    | Col.  |
| Beauty And The Beast              | A1 | UA    |
| Becket                            |    | Par.  |
| Best Of Enemies, The              | A1 | Col.  |
| Big Risk, The                     | A3 | UA    |
| Billy Budd                        | A2 | AA    |
| Birds, The                        | A2 | U-1   |
| Black Fox                         | A2 | Misc. |
| Black Christmas                   |    | A-1   |
| Black Gold                        | A1 | WB    |
| Black Zoo                         | A2 | AA    |
| Bloody Brood                      | B  | Misc. |
| Boy Who Caught A Crook            | A1 | UA    |
| Brain That Wouldn't Die, The      | B  | A1    |
| Brass Bottle, The                 |    | U     |
| Buddha                            |    | For.  |
| Bunny Yeager's Nude Camera        |    | Misc. |
| Bye, Bye Birdie                   | A3 | Col.  |

**C**

|                                  |    |       |
|----------------------------------|----|-------|
| Cairo                            | A3 | MGM   |
| California                       | A3 | A-1   |
| Call Me Bwana                    | A2 | UA    |
| Candide                          | B  | For.  |
| Captain Newman, M.D.             |    | U     |
| Captain Sindbad                  | A1 | MGM   |
| Cardinal, The                    |    | Col.  |
| Caretakers, The                  | A3 | UA    |
| Carnival Of Souls                |    | Misc. |
| Carpetbaggers, The               |    | Par.  |
| Carry On Constable               |    | For.  |
| Carry On Teacher                 |    | For.  |
| Castillian, The                  | A2 | WB    |
| Cattle King                      | A1 | MGM   |
| Centurion, The                   | A2 | For.  |
| Ceremony, The                    |    | UA    |
| Chalk Garden, The                |    | U-1   |
| Chapman Report, The              | B  | WB    |
| Charade                          | A2 | U-1   |
| Child Is Waiting, A              | A2 | UA    |
| Children Of The Damned           |    | MGM   |
| Circus                           |    | Par.  |
| Cleopatra                        | B  | Fox   |
| Clown And The Kid, The           | A1 | UA    |
| Come Blow Your Horn              | A3 | Par.  |
| Cold Wind From Hell, A           |    | A-1   |
| Come Fly With Me                 | A2 | MGM   |
| Come September—Re.               | A3 | U     |
| Condemned Of Altona, The         |    | Fox   |
| Confess Dr. Corda                |    | For.  |
| Confessions Of An Opium Eater    | B  | AA    |
| Congo Vivo                       |    | Col.  |
| Constantine And The Cross        | A1 | Emb.  |
| Cool Mikado, The                 |    | UA    |
| Corridors Of Blood               | A3 | MGM   |
| Counterfeiters Of Paris, The     | A3 | MGM   |
| Court Martial                    | A2 | UA    |
| Courtship Of Eddie's Father, The | A2 | MGM   |
| Crime Does Not Pay               | A3 | Emb.  |
| Critic's Choice                  | A3 | WB    |
| Crooks Anonymous                 | A3 | For.  |
| Cross Of Living                  |    | For.  |
| Cry Of Battle                    |    | AA    |

**D**

|                             |    |       |
|-----------------------------|----|-------|
| Damn The Defiant            | A1 | Col.  |
| Damon And Pythias           | A1 | MGM   |
| Dark Purpose                |    | U     |
| David And Lisa              | A2 | Misc. |
| Day And The Hour, The       |    | MGM   |
| Day Mars Invaded Earth, The | A1 | Fox   |
| Day Of The Triffids, The    | A2 | AA    |
| Days Of Wine And Roses      | A2 | WB    |
| Dead Ringer                 |    | WB    |
| Delicate Delinquent, The—RE | A1 | Par.  |
| Dementia (Filmgroup)        |    | A-1   |
| Devil's Hand, The           |    | Misc. |
| Devil's Messenger, The      |    | Misc. |
| Diamond Head                | B  | Col.  |
| Diary Of A Madman           | A2 | UA    |
| Dime With A Halo            | A3 | MGM   |
| Divorce Italian Style       | A4 | Emb.  |
| Dr. No                      | B  | UA    |
| Dr. Strangelove             |    | Col.  |
| Donovan's Reef              | A2 | Par.  |
| Drums Of Africa             | A1 | MGM   |
| Duel Of The Titans          | A2 | Par.  |

**E**

|                         |    |       |
|-------------------------|----|-------|
| East Of Kilimanjaro     |    | Misc. |
| Electra                 | A2 | For.  |
| 8½                      | A4 | Emb.  |
| Elusive Corporal, The   |    | For.  |
| Erik, The Conqueror     | A2 | A-1   |
| Escape From East Berlin | A1 | MGM   |
| Europe In The Raw       |    | Misc. |
| European Nights         |    | Misc. |

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester  
 MASQUE OF THE RED DEATH—(PV; C)—Vincent Price  
 NIGHTMARE—Leticia Roman, John Saxon  
 PYRO—(PanaColor)—Barry Sullivan, Martha Hyer  
 SUMMER HOLIDAY—(TE; TC)—Cliff Richards, Lauri Peters  
 TERROR, THE—(Vistascope; C)—Boris Karloff  
 X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland  
 YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

**BUENA VISTA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)  
 —Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Inter-  
 esting adventure drama—Filmed in Austria  
 SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.  
 SON OF FLUBBER—C-100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should  
 be hit with family audiences  
 SUMMER MAGIC—CD-108m.—(TC)—Hayley Mills, Burl Ives, Dorothy Mcguire—5061 (6-26-63)—Another Disney family  
 entertainment  
 YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

**TO BE REVIEWED**

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott  
 MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire  
 TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu  
 WILD GOOSE STOP—Brandon De Wilde, Brian Keith

**COLUMBIA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with  
 potential—Made in Italy  
 706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's  
 futility—Made in Italy  
 BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musi-  
 cal comedy entertainment  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama  
 of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings,  
 names boost drama's appeal  
 JASON AND THE ARGONAUTS—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fan-  
 tasy features top special effects  
 JUST FOR FUN—MU-72m.—Mark Wynter, Cherry Roland, Bobby Vee—5061 (6-26-63)—For lower half of program—English  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking  
 adventure epic is loaded with potential  
 MAN FROM THE DINERS' CLUB, THE—C-96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch  
 710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair ac-  
 tion entry for lower half  
 708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll pro-  
 grammer  
 13 FRIGHTENED GIRLS—MD-89m.—(EC)—Kathy Dunn, Murray Hamilton—5061 (6-26-63)—Interesting programmer  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale  
 of men in war—English-made  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda

**COMING FEATURES IN ORDER OF RELEASE**

Feb. MANIAC—Kerwin Mathews, Nadia Gray  
 Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell  
 OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell  
 April FURY OF THE PAGANS—(C)—Edmund Purdom  
 Aug. GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol

**COMING**

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn  
 CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 FAIL SAFE—Henry Fonda, Dan O'Herlihy  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda  
 LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 SIEGE OF THE SAXONS, THE—(C)—Janette Scott, Ronald Lewis—English  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges  
 25TH HOUR, THE—Gregory Peck, Anthony Quinn  
 UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

**EMBASSY**

CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import  
 is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(TS; EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-  
 made spectacle—Italian; English dialogue  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English  
 titles—Italian  
 8½—FAN-135m.—Marcello Mastroianni, Claudia Cardinale—5061 (6-26-63)—Strictly for art house sophisticates and Fellini  
 fans—Italian; English titles

**FACE IN THE RAIN, A**—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
**LANDRU**—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles  
**LA VIACCIA**—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
**LONG DAY'S JOURNEY INTO NIGHT**—D-136m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
**LOVE AT TWENTY**—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
**MADAME**—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
**NIGHT IS MY FUTURE**—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
**SEVEN CAPITAL SINS**—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**STRANGERS IN THE CITY**—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer  
**WOMEN OF THE WORLD**—DOC.—107m.—(TC)—Narrated by Peter Ustinov—5065 (7-10-63)—Informative peek at cultural and anatomical similarities of women of the world in "Mondi Cane" Fashion—Italian; English narration

**COMING**

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey  
 June **PASSIONATE THIEF, THE**—Anna Magnani  
 June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French  
 July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle  
**LOVE MAKERS, THE**—Claudia Cardinale, Jean-Paul Belmondo  
 AUG. **THREE PENNY OPERA**—Curt Jurgens, June Ritchie

**MGM**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kerner, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
**CAPTAIN SINDBAD**—FAN-85m.—(TC)—Guy Williams, Heidi Bruhl—5062 (6-26-63)—Well-made fantasy is solid entertainment—Filmed abroad  
 331 **CATTLE KING**—W-89m.—(EC)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western  
 322 **COME FLY WITH ME**—CD-109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses  
**CORRIDORS OF BLOOD**—MD-87m.—Boris Karloff—5053 (6-12-63)—Exploitable horror item—English  
 313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments  
 318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 327 **DRUMS OF AFRICA**—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program  
 311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 330 **FLIPPER**—D-90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment  
 321 **FOLLOW THE BOYS**—MUC-95m.—(PV; MC)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles  
 317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about man in war  
**HOW THE WEST WAS WON**—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 325 **IN THE COOL OF THE DAY**—D-89m.—(PV; MC)—Jane Fonda, Peter Finch—5049 (5-29-63)—Fairly interesting romance  
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 323 **IT HAPPENED AT THE WORLD'S FAIR**—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw  
 312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
**MAIN ATTRACTION, THE**—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy  
 340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
**MURDER AT THE GALLOP**—CD-81m.—(PV)—Margaret Rutherford, Robert Morley—5065 (7-10-63)—'Miss Marple' returns in another delightful mystery-comedy—English  
 365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 324 **RIFIPI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan  
 306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain  
 320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English  
 328 **SLAVE, THE**—MD-102m.—(CS; EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made dubbed in English  
 304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
**TARZAN'S THREE CHALLENGES**—MD-92m.—(Dyloscope; MC)—Jock Mahoney, Woody Strode—5066 (7-10-63)—Colorful Tarzan adventure—Filmed abroad  
**TICKLISH AFFAIR, A**—C-89m.—(PV; MC)—Shirley Jones, Gig Young, Red Buttons—5066 (7-10-63)—Mild romantic comedy aimed at family audiences  
 314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
**WEREWOLF IN A GIRLS' DORMITORY (GHOUL IN SCHOOL, THE)**—MD-84m.—Barbara Lass, Carl Schell—5056 (6-12-63)—Okay horror entry  
 356 **WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 336 **YOUNG AND THE BRAVE, THE**—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

**COMING FEATURES IN ORDER OF RELEASE**

May **SQUARE OF VIOLENCE**—Broderick Crawford  
 June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta  
 July **DAY AND THE HOUR, THE**—Simone Signoret, Stuart Whitman  
 July **TWO ARE GUILTY**—(Dailyscope)—Anthony Perkins, Jean Claude Brialy

**COMING**

**CHILDREN OF THE DAMNED**—Ian Hendry, Alan Badez—England  
**FAMILY DIARY**—Marcello Mastroianni  
**GLADIATORS SEVEN**—(CS)—Richard Harrison  
**GLOBAL AFFAIR, A**—Bob Hope, Lilo Pulver, Yvonne DeCarlo  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GUNFIGHTERS AT CASA GRANDE**—Alex Nicol  
**HAUNTING, THE**—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
**LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale  
**NATIVES ARE RESTLESS TONIGHT, THE**—(EC)—Nancy Kwan, Dennis Price  
**NIGHT MUST FALL**—Albert Finney—English  
**OF HUMAN BONDAGE**—(PV; MC)—Kim Novak, Laurence Harvey  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley  
**PRIZE, THE**—Paul Newman, Elke Sommer, Edward G. Robinson

Face In The Rain \_\_\_\_\_ Col.  
 • Fair Safe \_\_\_\_\_ Col.  
 Fall Guy, The \_\_\_\_\_ Misc.  
 • Family Diary \_\_\_\_\_ MGM  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Fatal Desire \_\_\_\_\_ A3 For.  
 • Fear \_\_\_\_\_ A-1  
 Fiasco In Milan \_\_\_\_\_ For.  
 55 Days At Peking \_\_\_\_\_ A1 AA  
 Firebrand \_\_\_\_\_ B Fox  
 Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Five Weeks In A Balloon \_\_\_\_\_ A1 Fox  
 Flamboyant Sex, The \_\_\_\_\_ For.  
 • Flight From Ashiya \_\_\_\_\_ UA  
 Flipper \_\_\_\_\_ A1 MGM  
 Follow The Boys \_\_\_\_\_ B MGM  
 For Love Or Money \_\_\_\_\_ U-1  
 • For Those Who Think Young \_\_\_\_\_ UA  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-1  
 Four Days Of Naples \_\_\_\_\_ A2 MGM  
 • Four For Texas \_\_\_\_\_ WB  
 Free White and 21 \_\_\_\_\_ B A-1  
 Freud \_\_\_\_\_ A4 U-1  
 • From Russia, With Love \_\_\_\_\_ UA  
 Frightened City, The \_\_\_\_\_ B AA  
 Fruit Is Ripe \_\_\_\_\_ For.  
 • Fun In Acapulco \_\_\_\_\_ Par.  
 • Fury Of The Pagans \_\_\_\_\_ A2 Col.

**G**

Gathering Of Eagles, A \_\_\_\_\_ A1 U-1  
 Gay Purr-EE \_\_\_\_\_ A1 WB  
 Giant—Re. \_\_\_\_\_ A1 WB  
 • Gidget Goes To Rome \_\_\_\_\_ Col.  
 Girl Hunters, The \_\_\_\_\_ B For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 • Gladiators Seven \_\_\_\_\_ MGM  
 • Global Affair, A \_\_\_\_\_ MCM  
 • Gold For The Caesars \_\_\_\_\_ MGM  
 • Golden Arrow, The \_\_\_\_\_ MGM  
 • Good Soup, The \_\_\_\_\_ Fox  
 Great Caruso, The—RE \_\_\_\_\_ A1 Misc.  
 Great Chase, The \_\_\_\_\_ Misc.  
 Great Escape, The \_\_\_\_\_ A1 UA  
 • Great Race, The \_\_\_\_\_ WB  
 Great Van Robbery, The \_\_\_\_\_ A1 UA  
 • Greatest Story Ever Told, The \_\_\_\_\_ UA  
 Greenwich Village Story \_\_\_\_\_ Misc.  
 • Gunfight At Comanche Creek \_\_\_\_\_ AA  
 Gunfighter at the O.K. \_\_\_\_\_  
 Corral—Re. \_\_\_\_\_ B Par.  
 • Gunfighters, The \_\_\_\_\_ AA  
 • Gunfighters At Casa Grande \_\_\_\_\_ MGM  
 • Gun Hawk, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB  
 Gypsy \_\_\_\_\_ B WB

**H**

Hand Of Death \_\_\_\_\_ A2 Fox  
 • Harbor Lights \_\_\_\_\_ A2 Fox  
 • Haunted Palace \_\_\_\_\_ A-1  
 • Haunting, The \_\_\_\_\_ MGM  
 Head, The \_\_\_\_\_ B For.  
 Heavens Above \_\_\_\_\_ A3 For.  
 Her Bikini Never Got Wet \_\_\_\_\_ For.  
 Hercules and the Captive Women \_\_\_\_\_ For.  
 • Here's Las Vegas \_\_\_\_\_ UA  
 Hero's Island \_\_\_\_\_ A1 UA  
 Hook, The \_\_\_\_\_ A2 MGM  
 Horror Hotel \_\_\_\_\_ A3 For.  
 • Horse Without A Head, The \_\_\_\_\_ BV  
 House Of The Damned \_\_\_\_\_ A2 Fox  
 House Of Women \_\_\_\_\_ B WB  
 How The West Was Won \_\_\_\_\_ A1 MGM  
 Hud \_\_\_\_\_ A3 Par.  
 Huns, The \_\_\_\_\_ A2 For.

**I**

I Could Go On Singing \_\_\_\_\_ A3 UA  
 If A Man Answers \_\_\_\_\_ A3 U-1  
 I Thank A Fool \_\_\_\_\_ A3 MGM  
 Il Grido \_\_\_\_\_ For.  
 • I Love, You Love \_\_\_\_\_ C Col.  
 • Incredible Journey, The \_\_\_\_\_ BV  
 Impersonator, The \_\_\_\_\_ For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 • In The French Style \_\_\_\_\_ A3 Col.  
 In The Cool Of The Day \_\_\_\_\_ B MGM  
 • Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Invasion Of The Star Creatures \_\_\_\_\_ A1 A-1  
 Irma La Douce \_\_\_\_\_ B UA  
 • Iron Maiden, The \_\_\_\_\_ Col.  
 Island Of Love \_\_\_\_\_ B WB  
 It Happened At The World's Fair \_\_\_\_\_ A2 MGM  
 • It's Alive \_\_\_\_\_ A-1  
 • It's A Mad, Mad, Mad, Mad World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.

**J**

Jason and the Argonauts \_\_\_\_\_ A1 Col.  
 Johnny Cool \_\_\_\_\_ UA  
 Jumbo \_\_\_\_\_ A1 MGM  
 Just For Fun \_\_\_\_\_ A2 Col.

**K**

Kid Galahad \_\_\_\_\_ A2 UA  
 Kill or Cure \_\_\_\_\_ A1 MGM  
 King Kong vs. Godzilla \_\_\_\_\_ A1 U  
 King Of The Mountain \_\_\_\_\_ U  
 Kings Of The Sun \_\_\_\_\_ UA  
 Kiss of the Vampire \_\_\_\_\_ A2 U

**L**

L-Shaped Room, The \_\_\_\_\_ A4 For.  
 Lady And The Tramp—RE \_\_\_\_\_ A1 BV  
 Ladybug, Ladybug \_\_\_\_\_ UA  
 Lady For A Knight \_\_\_\_\_ UA  
 Lady In A Cage \_\_\_\_\_ Par.  
 Lancelot And Guinevere \_\_\_\_\_ A2 U-I  
 Landru \_\_\_\_\_ B Emb.  
 Lassie's Great Adventure \_\_\_\_\_ A1 Fox  
 Last Train From Gun Hill, The—Re. \_\_\_\_\_ A2 Par.  
 La Viciaccia \_\_\_\_\_ B Emb.  
 Lawrence Of Arabia \_\_\_\_\_ A2 Col.  
 Lafayette \_\_\_\_\_ A1 For.  
 Law Of The Lawless \_\_\_\_\_ Par.  
 Lazarillo \_\_\_\_\_ A2 For.  
 Le Amiche (The Girl Friends) \_\_\_\_\_ For.  
 Legend Of Lobo, The \_\_\_\_\_ A1 BV  
 Legionnaire, The \_\_\_\_\_ MGM  
 Leopard, The \_\_\_\_\_ Fox  
 Light Fantastic, The \_\_\_\_\_ B Emb.  
 Lilies of the Field, The \_\_\_\_\_ A1 UA  
 Lilith \_\_\_\_\_ Col.  
 Lion, The \_\_\_\_\_ A2 Fox  
 List Of Adrian Messenger, The \_\_\_\_\_ A1 U-I  
 Long Absence, The \_\_\_\_\_ A2 For.  
 Long Day's Journey Into Night \_\_\_\_\_ A4 Emb.  
 Long Ships, The \_\_\_\_\_ Col.  
 Longest Day, The \_\_\_\_\_ A1 Fox  
 Love And Larceny \_\_\_\_\_ A3 For.  
 Love At Twenty \_\_\_\_\_ A3 EMB  
 Love Is A Ball \_\_\_\_\_ A3 UA  
 Love Makers, The \_\_\_\_\_ Emb.  
 Love With The Proper Stranger \_\_\_\_\_ Par.  
 Lover Come Back—Re. \_\_\_\_\_ B U  
 Loves Of Salammbo \_\_\_\_\_ A2 Fox  
 Lovers Of Teruel, The \_\_\_\_\_ A3 For.

**M**

Madame \_\_\_\_\_ B Emb.  
 Magnificent Sinner, The \_\_\_\_\_ A3 For.  
 Main Attraction, The \_\_\_\_\_ B MGM  
 Manchurian Candidate, The \_\_\_\_\_ A3 UA  
 Man From The Diners' Club \_\_\_\_\_ A1 Col.  
 Man In The Middle \_\_\_\_\_ UA  
 Man Who Knew Too Much, The—RE \_\_\_\_\_ A1 Par.  
 Maniac \_\_\_\_\_ Col.  
 Man's Favorite Sport? \_\_\_\_\_ U-I  
 Marco Polo \_\_\_\_\_ A1 AI  
 Marilyn \_\_\_\_\_ B Fox  
 Mary Poppins \_\_\_\_\_ BV  
 Marriage Of Figaro \_\_\_\_\_ A3 For.  
 Mary, Mary \_\_\_\_\_ WB  
 Masque Of The Red Death \_\_\_\_\_ AI  
 McLintock \_\_\_\_\_ UA  
 Merlin Jones \_\_\_\_\_ BV  
 Mighty Ursus \_\_\_\_\_ A2 UA  
 Mind Benders, The \_\_\_\_\_ A3 A-1  
 Miracle Of The White Stallions \_\_\_\_\_ A1 BV  
 Missourian, The \_\_\_\_\_ WB  
 Mister Pulver and the Captain \_\_\_\_\_ WB  
 Mondo Cane \_\_\_\_\_ A4 For.  
 Monkey In Winter \_\_\_\_\_ A3 MGM  
 Monsieur Cognac \_\_\_\_\_ U  
 Mouse On The Moon \_\_\_\_\_ A1 For.  
 Move Over, Darling \_\_\_\_\_ Fox  
 Mr. Peter's Pets \_\_\_\_\_ Misc.  
 Murder At The Gallop \_\_\_\_\_ A1 MGM  
 Muriel \_\_\_\_\_ UA  
 Mutiny On The Bounty \_\_\_\_\_ A2 MGM  
 My Fair Lady \_\_\_\_\_ WB  
 My Name Is Ivan \_\_\_\_\_ For.  
 My Six Loves \_\_\_\_\_ A1 Par.  
 Mystery Submarine \_\_\_\_\_ A1 U-I

**N**

Natives Are Restless Tonight \_\_\_\_\_ MGM  
 New Kind Of Love, A \_\_\_\_\_ B Par.  
 Night Is My Future \_\_\_\_\_ B Emb.

SMOG—(WS)—Annie Girardot, Renato Salvatore  
 SUNDAY IN NEW YORK—(MC)—Jane Fonda, Cliff Robertson  
 TIKO AND THE SHARK—(WS;C)—Tahitian Cast  
 TWILIGHT OF HONOR—(PV)—Richard Chamberlain, Joey Heatherton, Nick Adams  
 VICE AND VIRTUE—Catherine Daneuve, Annie Girardot, Robert Hassein  
 VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
 V.I.P.S. THE—(PV; EC)—Elizabeth Taylor, Richard Burton  
 VIVA LAS VEGAS—Elvis Presley, Ann Margaret  
 WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner

**PARAMOUNT**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

6221 COME BLOW YOUR HORN—C-112m.—(PV; TC)—Frank Sinatra, Molly Picon, Barbara Rush—5049 (5-29-63)—Very funny comedy should roll to top returns  
 R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue  
 6220 DONOVAN'S REEF—CD-109m.—(TC)—John Wayne, Lee Marvin, Elizabeth Allen—5062 (6-26-63)—Sell the names and the action  
 6217 DUEL OF THE TITANS—MD-90m.—(CS;EC)—Steve Reeves, Gordon Scott, Virna Lisi—5062 (6-26-63)—Actionful, large scale spectacle of ancient times—French-Italian co-production; dubbed in English  
 R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 R6218 GUNFIGHT AT THE O.K. CORRAL—W-122m.—(TC)—Burt Lancaster, Kirk Douglas—5056 (6-12-63)—Super western rates high—Reissue  
 6216 HUD—D-112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment  
 6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry  
 R6223 LAST TRAIN FROM GUN HILL, THE—W-94m.—(TC)—Kirk Douglas, Anthony Quinn—5056 (6-12-63)—Suspenseful, big scale western—Reissue  
 R6214 MAN WHO KNEW TOO MUCH, THE—MD-120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller  
 6213 MY SIX LOVES—CD-101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat  
 6219 NUTTY PROFESSOR, THE—C-107m.—(TC)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again  
 6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family  
 R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.  
 R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue  
 R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue  
 R6215 TROUBLE WITH HARRY, THE—C-99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry  
 R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts  
 6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made  
 6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce  
 6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

**COMING FEATURES IN ORDER OF RELEASE**

Oct. NEW KIND OF LOVE, A—(TC)—Paul Newman, Jianne Woodward  
 Oct. WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

**COMING**

ALL THE WAY HOME—Robert Preston, Jean Simmons  
 BECKET—(PV; EC)—Richard Burton, Peter O'Toole  
 CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Tony Bill, Carroll Baker, Martha Hyer  
 CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven  
 FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress  
 LAW OF THE LAWLESS—(TC)—Dale Robertson, Yvonne De Carlo, William Bendix  
 LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothorn  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
 SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner  
 SON OF CAPTAIN BLOOD, THE—(TC)—Sean Flynn, Ann Todd  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John

**20TH CENTURY-FOX**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller  
 304 DAY MARS INVADED EARTH, THE—MD-70m.—(CS)—Kent Taylor, Marie Windsor—5050 (5-29-63)—Unusual, interesting programmer  
 CLEOPATRA—D-221m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment on epic scale  
 217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western  
 218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry the family—Filmed in France  
 313 HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers  
 221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad  
 223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English  
 305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama  
 302 MARILYN—DOC.—83m.—(CS; C and black and white)—Narrated by Rock Hudson—5056 (6-12-63)—Mildly impressive documentary on late Marilyn Monroe  
 307 NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Caron—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England  
 316 POLICE NURSE—MD-64m.—(CS)—Ken Scott, Merry Anders—5050 (5-29-63)—For the lower half  
 306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue  
 301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy  
 309 STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama  
 219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle  
 308 THIRTY YEARS OF FUN—COMP.185m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear  
 315 YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller  
 303 YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

**COMING FEATURES IN ORDER OF RELEASE**

July HARBOR LIGHTS—(CS)—Kent Taylor  
 Aug. LEOPARD, THE—(TE; TC)—Burt Lancaster, Claudia Cardinale  
 Sept. LASSIE'S GREAT ADVENTURE—(CS; DC)—June Lockhart, Hugh Reilly

**COMING**

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March  
 GOOD SOUP, THE—(CS)—Franchot Tone, Anne Girardot  
 MOVE OVER DARLING—(CS; C)—Doris Day, James Garner  
 OF LOVE AND DESIRE—(CS; C)—Merle O'Beron, Curd Jurgens, Steve Cochran  
 PLEASE, NOT NOW!—(CS)—Brigitte Bardot  
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England  
 TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee  
 WINSTON AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen

**UNITED ARTISTS**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
- BIG RISK, THE—D-111m.—Lino Ventura, Sandra Milo—5056 (6-12-63)—Interesting crime meller—Franco-Italian co-production; dubbed in English—Amon
- 6314 CALL ME BWANA—C-103m.—(EC)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope entry—Eon
- 6305 CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
- 6308 DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
- 6307 DR. NO—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli
- 6306 FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
- 6312 GREAT ESCAPE, THE—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
- 6307 GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
- 6229 HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
- 6311 I COULD GO ON SINGING—DMU-99m.—(PV; TC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
- 6313 IRMA LA DOUCE—C-146m.—(PV; TC)—Jack Lemmon, Shirley MacLaine—5056 (6-12-63)—Highly entertaining entry for adult audiences—Mirisch
- KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
- 6231 LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 6235 MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 MIGHTY URSUS—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6215 NUN AND THE SERGEANT, THE—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6233 PRESSURE POINT—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6232 SWORD OF THE CONQUEROR—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6303 TARAS BULBA—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 TOWER OF LONDON—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TOYS IN THE ATTIC—D-90m.—(PV)—Dean Martin, Geraldine Page, Wendy Hiller, Yvette Mimieux—5063 (6-26-63)—Powerful, adult drama—Mirisch-Claude
- 6301 TWO FOR THE SEESAW—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6236 VAMPIRE AND THE BALLERINA, THE—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

**COMING FEATURES IN ORDER OF RELEASE**

- CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN—Simon Oakland
- BEAUTY AND THE BEAST—(TC)—Mark Damon, Joyce Taylor
- COURT MARTIAL—Karlheinz Bohm, Christian Wolff
- BOY WHO CAUGHT A CROOK—Wanda Hendrix, Don Beddoe—Harvard
- Aug. STOLEN HOURS—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
- Sept. CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

**COMING**

- CEREMONY, THE—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
- FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
- FOR THOSE WHO THINK YOUNG—(PV; TC)—James Darren, Pamela Tiffin—Essex
- FROM RUSSIA, WITH LOVE—(TC)—Sean Connery, Lotte Lenya—Eon
- GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL—Henry Silva, Elyabeth Montgomery—Chrislaw
- KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
- LADYBUG, LADYBUG—Jane Connell, William Daniels, Alice Playten—Perry
- LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
- MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
- McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
- ONCE UPON A SUMMER—Rita Tushingham, Peter Finch—Woodfall—English
- PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
- TAKE LOVE EASY—Peter Finch, Rita Tushingham—Richardson
- TWICE TOLD TALES—(C)—Vincent Price, Mari Blanchard—Admiral
- WHEREVER LOVE TAKES ME—William Holden, Susannah York—Helvia

**UNIVERSAL**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 6307 BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
- 6303 COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- FOR LOVE OR MONEY—C-108m.—(EC)—Kirk Douglas, Mitzi Gaynor—5063 (6-26-63)—Fun entry is well made
- 6301 FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 6304 40 POUNDS OF TROUBLE—C-102m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6313 GATHERING OF EAGLES, A—D-115m.—(EC)—Rock Hudson, Rod Taylor, Mary Peach—5057 (6-12-63)—The Strategic Air Command in action
- 6221 IF A MAN ANSWERS—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6314 KING KONG VS GODZILLA—MD-90m.—(C)—Michael Keith, James Yagi—5057 (6-12-63)—Exploitable science fiction entry for program—Japanese made
- 6312 LANCELOT AND GUINEVERE—D-116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made
- 6315 LIST OF ADRIAN MESSENGER, THE—MD-98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery
- 6302 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 MYSTERY SUBMARINE—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6220 NO MAN IS AN ISLAND—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6309 PARANOIAC—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
- 6310 SHOWDOWN—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program
- 6222 STAGECOACH TO DANCER'S ROCK—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6311 TAMMY AND THE DOCTOR—CD-88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

- Nightmare \_\_\_\_\_ A-1
- Night Must Fall \_\_\_\_\_ MGM
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Filmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Exit \_\_\_\_\_ B Misc.
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ A1 Emb.
- Norman Vincent Peale Story, The \_\_\_\_\_ UA
- Nutty Professor, The \_\_\_\_\_ A1 Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

**O**

- Of Human Bondage \_\_\_\_\_ MGM
- Of Love And Desire \_\_\_\_\_ Fox
- Old Dark House, The \_\_\_\_\_ Col.
- Operation Bikini \_\_\_\_\_ B A-1
- Once Upon A Summer \_\_\_\_\_ UA

**P**

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Parnoiac \_\_\_\_\_ A2 U-I
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par
- Passionate Thief, The \_\_\_\_\_ A3 Emb.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Peep Shows Of Paris \_\_\_\_\_ Misc.
- Peeping Tom \_\_\_\_\_ B For.
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pillar Of Fire, The \_\_\_\_\_ For.
- Pink Panther \_\_\_\_\_ UA
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Playboy Of The Western World \_\_\_\_\_ A2 For.
- Playgirls And The Vampire, The \_\_\_\_\_ For.
- Play It Cool \_\_\_\_\_ A2 AA
- Play It Cooler \_\_\_\_\_ Col.
- Playtime \_\_\_\_\_ For.
- Please, Not Now! \_\_\_\_\_ C Fox
- Police Nurse \_\_\_\_\_ A3 Fox
- Postman's Knock \_\_\_\_\_ MGM
- Pressure Point \_\_\_\_\_ A4 UA
- PT 109 \_\_\_\_\_ A1 WB
- Prize, The \_\_\_\_\_ MGM
- Proper Time, The \_\_\_\_\_ UA
- Public Affair, A \_\_\_\_\_ Misc.
- Pyro \_\_\_\_\_ A-1

**Q**

- Quare Fellow, The \_\_\_\_\_ A3 For.
- Queen's Guard, The \_\_\_\_\_ Fox

**R**

- Rage Of The Buccaneers \_\_\_\_\_ For.
- Rampage \_\_\_\_\_ WB
- Raven, The \_\_\_\_\_ A1 A-1
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner \_\_\_\_\_
- Reptilicus \_\_\_\_\_ A1 A-1
- Requiem For A Heavyweight \_\_\_\_\_ A2 Col.
- Rice Girl \_\_\_\_\_ A3 For.
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Riff Raff Girls \_\_\_\_\_ For.
- Rififi In Tokyo \_\_\_\_\_ A3 MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Robin And The 7 Hoods \_\_\_\_\_ WB
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Room Mates \_\_\_\_\_ For.
- Running Man, The \_\_\_\_\_ Col.

**S**

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-1

|                             |    |       |
|-----------------------------|----|-------|
| Sanjuro                     | A2 | For.  |
| Savage Sam                  | A1 | BV    |
| Savage Guns                 | A2 | MGM   |
| Sayonara—RE                 | A2 | WB    |
| Scanty Panties              |    | Misc. |
| Season For Love, The        |    | For.  |
| Senilita                    |    | Col.  |
| Seven Capital Sins          | C  | Emb.  |
| Seven Days in May           |    | Par.  |
| Seven Seas To Calais        | A1 | MGM   |
| Shock Corridor              |    | AA    |
| Show Boat—RE                | A2 | Misc. |
| Showdown                    | A2 | U     |
| Siege Of The Saxons         |    | Col.  |
| Sins Of Lola Montes         |    | For.  |
| Slave, The                  | A2 | MGM   |
| Smog                        |    | MGM   |
| Sodom And Gomorrah          | B  | Fox   |
| Soldier in the Rain         |    | AA    |
| Son Of Captain Blood, The   |    | Par.  |
| Son Of Flubber              | A1 | BV    |
| Sparrows Can't Sing         | A3 | For.  |
| Spencer's Mountain          | A3 | WB    |
| Spider's Web, The           |    | UA    |
| Square Of Violence          |    | MGM   |
| Stagecoach To Dancer's Rock | A2 | U-I   |
| Steam Heat                  |    | Misc. |
| Stolen Hours                |    | UA    |
| Stranger Knocks, A          |    | For.  |
| Strangers In The City       | A4 | Emb.  |
| Stripper, The               | B  | Fox   |
| Summer Holiday              |    | A-1   |
| Summer Magic                | A1 | BV    |
| Sunday In New York          |    | MGM   |
| Sword And The Stone         |    | BV    |
| Sword Of The Conqueror      | A2 | UA    |
| Swordsmen Of Sienna         | A1 | MGM   |

**T**

|   |    |       |
|---|----|-------|
| Take Her, She's Mine                        |    | Fox   |
| Take Love Easy                              |    | UA    |
| Tamahine                                    |    | MGM   |
| Tammy And The Doctor                        | A1 | U-1   |
| Taras Bulba                                 | A2 | UA    |
| Tarzan's Three Challenges                   |    | MGM   |
| Tarzan Goes To India                        | A1 | MGM   |
| Temptation                                  | C  | For.  |
| Term Of Trial                               | A3 | WB    |
| Terror, The                                 |    | A1    |
| These Are The Damned                        |    | Col.  |
| Three Lives Of Thomasina, The               |    | BV    |
| 300 Spartans, The                           | A1 | Fox   |
| Three Penny Opera                           |    | Emb.  |
| Three Stooges Go Around The World In A Daze |    | Col.  |
| Third Of A Man                              | A2 | UA    |
| Thrill Of It All, The                       | A2 | U-1   |
| 13 Frightened Girls                         | A1 | Col.  |
| Thirty Years Of Fun                         | A1 | Fox   |
| Ticklish Affair, A                          |    | MGM   |
| Tiger Walks, A                              |    | BV    |
| Tiko And The Shark                          |    | MGM   |
| Time Out For Love                           | B  | For.  |
| To Kill A Mocking Bird                      | A2 | U-1   |
| Tom Jones                                   |    | UA    |
| Tower Of London, The                        | A3 | UA    |
| Toys In The Attic                           | A3 | UA    |
| Traitors, The                               | A1 | U     |
| Trauma                                      |    | Misc. |
| Travels Of Marco Polo                       |    | AA    |
| Trial, The                                  | A3 | For.  |
| Trial And Error                             | A3 | MGM   |
| Trouble With Harry, The—RE                  | B  | Par.  |
| 25th Hour, The                              |    | Col.  |
| Twice Told Tales                            | A2 | UA    |
| Twilight Of Honor                           |    | MGM   |
| Two Are Guilty                              |    | MGM   |
| Two For The Seesaw                          | A3 | UA    |
| Two Tickets To Paris                        | A2 | Col.  |
| Two Weeks In Another Town                   | B  | MGM   |

**U**

|                        |    |      |
|------------------------|----|------|
| Ugly American, The     | A1 | U-1  |
| Under The Yum Yum Tree |    | Col. |

**V**

|                                |   |      |
|--------------------------------|---|------|
| Vampire And The Ballerina, The | B | UA   |
| Very Important Persons         |   | MGM  |
| Very Private Affair, A         | B | MGM  |
| Vice And Virtue                |   | MGM  |
| Victors, The                   |   | Col. |
| Village Of Daughters           |   | MGM  |
| Violated Passage               |   | For. |
| Viva Las Vegas                 |   | MGM  |
| V.I.P.s, The                   |   | MGM  |

6316 **THRILL OF IT ALL, THE**—C—108m.—(EC)—Doris Day, James Garner—5057 (6-12-63)—Highly amusing comedy  
 6306 **TO KILL A MOCKINGBIRD**—D—129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama  
 6317 **TRAITORS, THE**—MD—71m.—Patrick Allen, James Maxwell—5057 (6-12-63)—Suspense meller for supporting slot—English  
 6308 **UGLY AMERICAN, THE**—D—120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

**COMING**

**BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden  
**CAPTAIN NEWMAN, M.D.**—(EC)—Gregory Peck, Tony Curtis  
**CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr  
**CHARADE**—(PV; C)—Gary Grant, Audrey Hepburn  
**DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi  
**KING OF THE MOUNTAIN**—(C)—Marlon Brando, David Niven, Shirley Jones  
**KISS OF THE VAMPIRE**—(EC)—Clifford Evans, Jennifer Daniels  
**MAN'S FAVORITE SPORT?**—(C)—Paula Prentiss, Rock Hudson  
**WILD AND WONDERFUL**—(C)—Tony Curtis, Christine Kaufmann

**WARNER BROS.**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**BLACK GOLD**—MD—98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn  
 251 **CHAPMAN REPORT, THE**—D—125m.—(TC)—Efreem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex stated for higher returns  
 259 **CRITICS CHOICE**—C—100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost  
 256 **DAYS OF WINE AND ROSES**—D—117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol  
 253 **GAY PURR-EE**—CAR.—86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
 257 **GIANT**—D—201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
 254 **GYPSY**—MU—149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical  
 169 **GUNS OF DARKNESS**—D—103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
 264 **ISLAND OF LOVE**—C—101m.—(PV; TC)—Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy  
 266 **PT 109**—D—140m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences  
 915 **SAYONARA**—D—147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue  
 265 **SPENCER'S MOUNTAIN**—D—119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade  
 255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
 252 **WHAT EVER HAPPENED TO BABY JANE?**—D—132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

**COMING FEATURES IN ORDER OF RELEASE**

Aug. **WALL OF NOISE**—Suzanne Pleshette, Ty Hardin, Dorothy Provine  
 Sept. **CASTILIAN, THE**—(C)—Cesar Romero, Frankie Avalon

**COMING**

**ACT ONE**—George Hamilton, Jason Robards, Jr.  
**AMERICA AMERICA**—Stathis Giallelis  
**DEAD RINGER**—Bette Davis, Karl Malden  
**FOUR FOR TEXAS**—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Ekberg  
**GREAT RACE, THE**—(WS; C)—Burt Lancaster, Jack Lemmon  
**INCREDIBLE MR. LIMPET, THE**—(TC)—Don Knotts, Carole Cook  
**MARY, MARY**—(TC)—Debbie Reynolds, Barry Nelson  
**MISSOURIAN, THE**—Robert Mitchum, Ty Hardin  
**MISTER PULVER and the CAPTAIN**—Robert Walker, Burl Ives  
**MY FAIR LADY**—(Super Panavision 70; TC)—Rex Harrison, Audrey Hepburn  
**PALM SPRINGS WEEK-END**—(TC)—Troy Donahue, Connie Stevens, Ty Hardin  
**RAMPAGE**—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
**ROBIN AND THE SEVEN HOODS**—(PV; TC)—Frank Sinatra, Dean Martin, Sammy Davis, Jr.  
**YOUNGBLOOD HAWKE**—(TC)—James Franciscus, Suzanne Pleshette

**MISCELLANEOUS**

**BALCONY, THE**—D—84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental  
**BLACK FOX**—DOC—89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films  
**BUNNY YEAGER'S NUDE CAMERA**—NOV.—60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate  
**CARNIVAL OF SOULS**—D—80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.  
**DAVID AND LISA**—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental  
**DEVIL'S HAND, THE**—MD—71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.  
**DEVIL'S MESSENGER, THE**—MD—72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.  
**EAST OF KILIMANJARO**—MD—75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade  
**EUROPE IN THE RAW**—NOV—70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and scenery for exploitation spots—Eve Productions  
**EUROPEAN NIGHTS**—NOV.—82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn  
**FALLGUY, THE**—MD—70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.  
**GREAT CARUSO, THE**—DMU—109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.  
**GREAT CHASE, THE**—COMP.—77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation  
**GREENWICH VILLAGE STORY**—D—95m.—Robert Hogan, Melinda Plank—5066 (7-10-63)—Off-beat love story—Shawn Int.  
**MR. PETER'S PETS**—NOV.—75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.  
**NO EXIT**—D—85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.  
**PAGAN ISLAND**—D—60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
**PEEP SHOWS OF PARIS**—BUR.—70m.—(EC)—Tempest Storm—5066 (7-10-63)—Fair filmed burlesque show—Pad  
**PUBLIC AFFAIR, A**—D—75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade  
**SCANTY PANTIES**—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin  
**STEAM HEAT**—NOV.—68m.—(EC)—Brandy Long, Bill Teas—5066 (7-10-63)—Fair nudie girlie novelty for fast buck spots—Pad  
**TRAUMA**—MD—92m.—John Conte, Lynn Bari—5058 (6-12-63)—Satisfactory chills for horror fans—Parade  
**WHEN THE GIRLS TAKE OVER**—C—80m.—(TC)—Robert Lowery, Ingeborg Kjeldsen—5058 (6-12-63)—Strictly for the lower half—Parade  
**SHOW BOAT**—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.  
**WILD IS MY LOVE**—D—74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin



**ARMY GAME, THE**—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

**AS NATURE INTENDED**—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

**BAD SLEEP WELL, THE**—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

**BUDDHA**—D-134m.—(TR; TC)—Kojiro Hongo—5066 (7-10-63)—Interesting entry for art spots—Japanese; English titles—Lopert

**CANDIDE**—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

**CARRY ON CONSTABLE**—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

**CARRY ON TEACHER**—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

**CENTURION, THE**—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

**CONFESS DR. CORDA**—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

**CROOKS ANONYMOUS**—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

**CROSS OF LIVING**—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

**ELECTRA**—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

**ELUSIVE CORPORAL, THE**—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

**FIASCO IN MILAN**—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Univers

**FLAMBOYANT SEX, THE**—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riage between races—English—Atlantic

**FRUIT IS RIPE, THE**—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

**GIRL HUNTERS, THE**—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama

**HEAD, THE**—MD-95m.—Horst Frank, Karen Kernke—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux

**HEAVENS ABOVE**—C-105m.—Peter Sellers, Isabel Jeans—5067 (7-10-63)—Amusing Peter Sellers spoof—English—Janus

**HER BIKINI NEVER GOT WET**—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

**HERCULES AND THE CAPTIVE WOMEN**—FAN-91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

**HORROR HOTEL**—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

**IMPERSONATOR, THE**—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

**IL GRIDO**—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

**LE AMICHE (THE GIRL FRIENDS)**—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

**LAFAYETTE**—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

**LAZARILLO**—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union

**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

**LOVE AND LARCENY**—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

**LOVERS OF TERUEL, THE**—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

**L-SHAPED ROOM, THE**—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal

**MAGNIFICENT SINNER**—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

**MONDO CANE**—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

**MOUSE ON THE MOON, THE**—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

**MY NAME IS IVAN**—MD-94m.—Kolya Burlaiev—5067 (7-10-63)—Fair import of limited appeal—Russian; English titles—Sig Shore

**PEEPING TOM**—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

**PILLAR OF FIRE, THE**—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

**PLAYBOY OF THE WESTERN WORLD, THE**—D-100m.—(C)—Siobhan McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

**PLAYGIRLS AND THE VAMPIRE, THE**—MD-76m.—Lyla Rocco, Walter Brandi—5067 (7-10-63)—Okay horror meller—Italian; dubbed in English—Fanfare

**PLAYTIME**—D-87m.—Jean Seberg, Françoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

**QUARE FELLOW, THE**—D-85m.—Patrick McGohhan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

**RAGE OF THE BUCCANEERS**—MD-90m.—(CS; EC)—Richardo Montalban, Vincent Price—5067 (7-10-63)—Goid swashbuckler—Italian; dubbed in English—Colorama

**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

**RIFF RAFF GIRLS**—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

**ROOM-MATES**—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

**SANJURO**—MD-96m.—Tishiro Mifune—Good import—5059 6-12-63)—Japanese made; English titles—Toho

**SEASON FOR LOVE, THE**—D-103m.—Daniel Gelin, Françoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martins Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

**SPARROWS CAN'T SING**—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

**STRANGER KNOCKS, A**—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

**TEMPTATION**—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

**TIME OUT FOR LOVE**—D-91m.—Jean Seberg, Micheline Presle, Maurice Ronet—5067 (7-10-63)—Fair import—Franch; English titles—Zenith Int.

**TRIAL, THE**—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

**WRONG ARM OF THE LAW, THE**—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

Walk On The Wild Side \_\_\_\_\_ A4 Col.  
 •Wall Of Noise \_\_\_\_\_ WB  
 War And Peace—RE \_\_\_\_\_ A1 Par.  
 War Lover, The \_\_\_\_\_ B Col.  
 Warriors Five \_\_\_\_\_ A3 A-I  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 We'll Bury You \_\_\_\_\_ A1 Col.  
 Werewolf in a Girl's Dormitory—A2 MGM  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 WB  
 •Wheeler Dealers, The \_\_\_\_\_ MGM  
 When The Girls Take Over \_\_\_\_\_ Misc.  
 Where The Truth Lies \_\_\_\_\_ A3 Par.  
 •Wherever Loves Takes Me \_\_\_\_\_ UA  
 White Slave Ship \_\_\_\_\_ B A-I  
 •Who's Been Sleeping In My Bed \_\_\_\_\_ Par.  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 •Winston Affair, The \_\_\_\_\_ Fox  
 •Wives And Lovers \_\_\_\_\_ Emb.  
 Women Of The World \_\_\_\_\_ Par.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

X

•X—The Man With The X-Ray Eyes A-I

Y

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood Hawke \_\_\_\_\_ WB  
 •Young Racers, The \_\_\_\_\_ A2 A-I

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# The Shorts Parade

1961--62; 1962-63 Seasons

## Buena Vista

### WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

### SINGLE REEL CARTOONS (TECHNICOLOR)

- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

### TWO REEL CARTOON SPECIALS (TECHNICOLOR)

- 097 Goliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 122 Donald and The Wheel
- 139 A Symposium On Popular Songs

### THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

### FEATURETTES (TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

## Columbia

### COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler
- 7443 (Jan.) Eventful Britain
- 7444 (Mar.) Wonderful Africa

### LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ranson
- 7704 (Dec.) Bunnies Abundant
- 7705 (Feb.) Just A Wolfe At Heart
- 7706 (Mar.) Chicken-Hearted Wolf
- 7707 (Apr.) Watcha Watchin'

### MR. MAGOO CARTOONS (REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo
- 7755 (Feb.) Gumshoe Magoo
- 7756 (Mar.) Magoo Goes Overboard

### COLOR FAVORITE CARTOONS (REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog
- 7608 (Jan.) Snow Time
- 7609 (Feb.) Emperor's New Clothes
- 7610 (Mar.) Little Boy With A Big Horn
- 7611 (Mar.) The Foxy Pup
- 7612 (Apr.) Let's Go

### CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4
- 7553 (Jan.) No. 3 Series 4
- 7554 (Mar.) No. 4 Series 4

### TWO REELERS THE THREE STOOGES (REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters
- 7404 (Jan.) For Crimin Out Loud
- 7405 (Feb.) Rumpus In The Harem
- 7406 (Apr.) Hot Stuff

### COMEDY FAVORITES (REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)
- 7434 (Jan.) He Popped His Pistol
- 7435 (Mar.) Wife Decoy

### ASSORTED FAVORITES (REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)
- 7424 (Feb.) So's Your Antenna (Harry VonZell)
- 7425 (Apr.) She's Oil Mine (Buster Keaton)

### SERIALS (REISSUE)

- 7120 (Oct.) The Batman
- 7140 (Mar.) Roar Of The Iron Horse

## Metro-Goldwyn-Mayer

### TOM AND JERRY CARTOONS (METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow
- W-364 (Jan.) High Steaks
- W-365 (Mar.) Mouse Into Space
- W-366 (Apr.) Landing Stripling
- W-367 (June) Calypso Cat

### NEW TOM AND JERRY CARTOONS (METROCOLOR)

- C-6431 Dickie Moe
- C-6432 Cartoon Kit
- C-6433 Tall In The Trap
- C-6434 Sorry Safari
- C-6435 Buddies Thicker Than Water
- C-6436 Carmen Get It

### GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

- W-6461 Puss Gets The Boot
- W-6462 Fraidy Cat
- W-6463 Dog Trouble
- W-6464 Bowling Alley Cat
- W-6465 Fine Feathered Friend
- W-6466 Sufferin' Cat
- W-6467 Lonesome Mouse
- W-6468 Mouse Comes To Dinner
- W-6469 Baby Puss
- W-6470 Zoot Cat
- W-6471 Million Dollar Cat
- W-6472 Puttin' On The Dog

## Paramount

### COLOR FEATURETTE

- AA22-1 Sportarama

### HIGH TOPPER

- T22-1 Thin Along

### NOVELTOONS

- P22-1 Anatole
- P22-2 Yule Laff
- P22-3 It's For The Birdies
- P22-4 Fiddlin' Around
- P22-5 Ollie The Owl
- P22-6 Good Snooze Tonight
- P22-7 A Sight For Squaw Eyes

### MODERN MADCAPS

- M22-1 Penny Pals
- M22-2 Robot Ringer
- M22-3 One Of The Family
- M22-4 Ringading Kid
- M22-5 Drum Up A Tenant
- M22-6 One Weak Vacation
- M22-7 Trash Program

### POPEYE CHAMPIONS

- E22-1 Shuteye Popeye
- E22-2 Child Sockology
- E22-3 Ancient Fistory
- E22-4 Big Bad Sinbad
- E22-5 Popeye's Mirthday
- E22-6 Baby Wants A Battle

### COMIC KING

- C22-1 Et Tu Otto
- C22-2 A Tree Is A Tree Is A Tree
- C22-3 The Method and Maw
- C22-4 Take Me To Your Gen'ral
- C22-5 Keeping Up With Krazy
- C22-6 Mouse Blanche

### SPORTS IN ACTION

- D22-1 Gun Play

## 20th Century-Fox

### MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

- 7301 (Jan.) Rail Tour of Europe
- 7302 (Feb.) Maine, U.S.A.
- 7303 (March) Wacky And Red
- 7304 (April) Fairytale Land—Denmark
- 7305 (May) Chinatown
- 7306 (June) Yellowstone Ranger

### TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

- 5301 (Jan.) Fight to the Finish
- 5302 (March) Astronaut
- 5303 (April) Missing Genie
- 5304 (April) Tea Party
- 5305 (June) Sidney's White Elephant
- 5306 (June) Long Island Duckling

### TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5321 (Jan.) Tea House Mouse
- 5322 (Feb.) To Be Or Not To Be
- 5323 (March) The Juggler of Our Lady
- 5324 (May) Pearl Crazy

## Universal-International

### TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

- 4301 (Jan.) Land Of The Long White Cloud
- 4306 (Apr.) Four Hits And A Mister

### SPECIAL

- 4304 (Jan.) Football Highlights of 1962

### ONE REEL COLOR SPECIALS

- 4371 (Jan.) Steel Bands—Tropical Music (CS)
- 4372 (Feb.) A Picture For Jean
- 4373 (Mar.) A Bridge Named Emma (CS)
- 4374 (Apr.) End Of The Plains
- 4375 (May) Island Spectacular
- 4376 (June) The Unknown Giant
- 4377 (July) This Is The Place
- 4378 (Aug.) Land Of Homer

### WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

- 4331 (Jan.) Woody Meets Davy Crewcut
- 4332 (Feb.) Box Car Bandit
- 4333 (Mar.) Unwearable Salesman
- 4334 (Apr.) International Woodpecker
- 4335 (May) To Catch A Woodpecker
- 4336 (June) Round Trip To Mars
- 4337 (July) Dopy Dick, The Pink Whale

### NEW WALTER LANTZ COLOR CARTUNES

- 4311 (Jan.) Fish and Chips
- 4312 (Jan.) Greedy Gabby Gator (WW)
- 4313 (Feb.) Coming Out Party
- 4314 (Mar.) Case Of The Cold Storage Yegg
- 4315 (Mar.) Robin Hoody Woody (WW)
- 4316 (Apr.) Charlie's Mother-In-Law
- 4317 (May) Stowaway Woody (WW)
- 4318 (May) Hi-Seas Hi-Jacker
- 4319 (June) Shutter Bug (WW)
- 4320 (July) Salmon Loafer
- 4321 (July) Coy Decoy (WW)
- 4322 (Aug.) Goose In The Rough
- 4323 (Sept.) Tenant's Racket (WW)
- 4324 (Oct.) Pesky Pelican
- 4325 (Oct.) Short In The Saddle (WW)
- 4326 (Nov.) Goose Is Wild
- 4327 (Nov.) Teepee For Two (WW)
- 4328 (Dec.) Science Friction (WW)
- 4329 (Dec.) Calling Dr. Woodpecker (WW)

## Warner Bros.

### MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose
- 1705 (12-29-62) Martian Through Georgia
- 1706 (1-19-63) I Was A Teenage Thumb
- 1707 (3-9-63) Fast Buck Duck
- 1708 (4-20-63) Mexican Cat Dance
- 1709 (5-11-63) Woolen Under Where
- 1710 (6-15-63) Hare-Breath Hurry
- 1711 (6-29-63) Banty Raids
- 1712 (4-27-63) Now Hear This
- 1713 (8-17-63) Chili Weather

### BUGS BUNNY SPECIALS

- 1721 (12-8-62) Shish Ka Bugs
- 1722 (2-9-63) Devil Fiddg Cake
- 1723 (4-6-23) The Million-Hare

### BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny
- 1305 (12-22-62) Design For Leaving
- 1306 (1-26-63) Dog Pounded
- 1307 (2-16-63) Cat-Tails For Two
- 1308 (3-16-63) Easy Peckin's
- 1309 (4-13-63) No Barking
- 1310 (5-25-63) Up Swept Hare
- 1311 (6-15-63) Bell-Hoppy
- 1312 (7-24-62) Satan's Waitin
- 1313 (8-24-63) Big Top Bunny

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

- 1001 (10-6-62) A Touch Of Gold (New)
- 1002 (3-30-63) Tar She Blows
- 1003 (6-1-63) Killers Of The Swamp

### WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

- 1501 (11-17-62) Sporting Courage
- 1502 (1-5-63) Sea Sports Of Tahiti
- 1503 (3-2-63) Moroccan Rivas
- 1504 (5-4-63) When Fish Fight
- 1505 (7-6-63) Ski In The Sky
- 1506 (8-3-63) Switzerland Sportland

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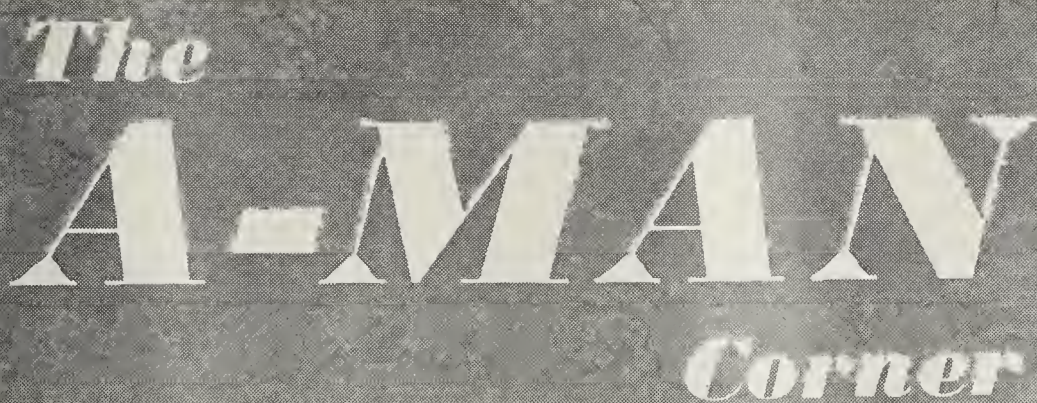
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# EXHIBITOR

JULY 24, 1963

Volume 70

Number 4

IN THREE SECTIONS • THIS IS SECTION ONE



## Univ. Leases 215 Post-'48s To S-A

(See page 5)

## \$80 Million W.B. Production Program

(See page 6)

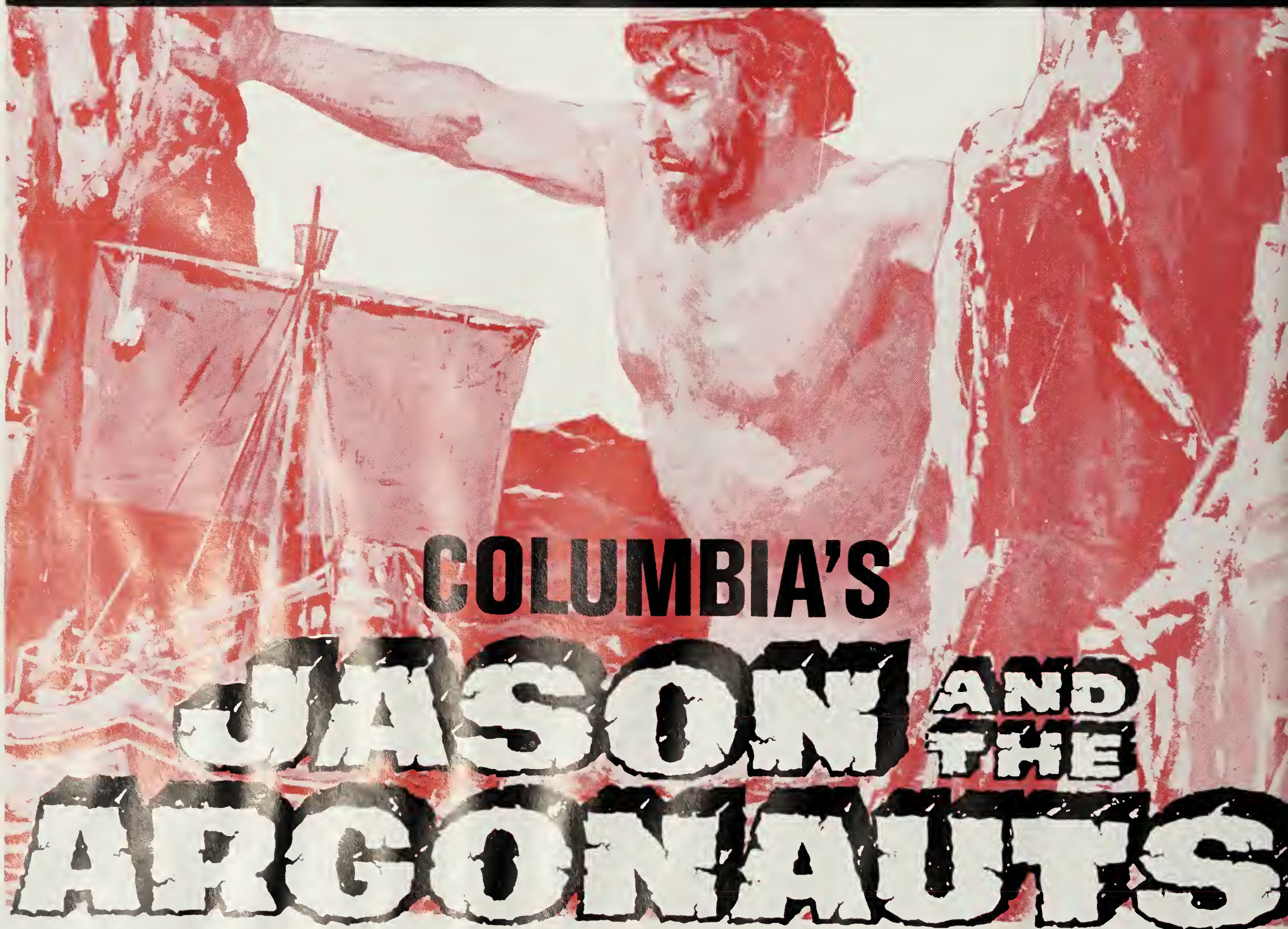
Texas Lt. Gov. Preston Smith, also operator of a circuit of drive-in theatres in west Texas, will receive the Distinguished Independent Texas Theatre Owner Award at the international convention of the Women of the Motion Picture Industry (WOMPI) in Dallas, Sept. 13-15.

SEARCHING FOR GROUND RULES • • • see editorial—page 3

**THE MIGHTY ONES  
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IN THEATRES AND DRIVE-INS...**

**FROM COAST TO COAST...**



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**JASON AND THE  
ARGONAUTS**

**A CHARLES H. SCHNEER PRODUCTION**

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Volume 70 • No. 4

JULY 24, 1963

### SEARCHING FOR GROUND RULES

A PROMINENT theatre owner, commenting on a recent editorial in this publication (THOUGHTS ON THE BIDDING RACKET—July 3 issue), has advanced a concrete suggestion on how to approach the problem that merits consideration and discussion.

He recognizes the fact that the current tendency is for distribution attorneys, fearful of violating federal anti-trust laws, to approve bidding when practically any theatremen asks for it. In many cases, every party to the negotiations knows full well that the theatre in question can not honestly compete with established early-run situations. In other cases, honest theatremen are incensed when exhibitors who have been caught on numerous occasions falsifying boxoffice statements, failing to pay bills on time, and otherwise violating business and personal ethics are treated in the same manner as a "good" exhibitor. Our correspondent writes that it appears in such cases that vice, not virtue, is its own reward.

Let's agree, he writes, that industry attorneys do have the monkey of litigation on their backs. Let's agree that they must be extremely careful to do nothing that smacks of collusion or

of unfair discrimination.

How about this for a suggestion?

Appoint a committee composed of leading distributors and exhibitors. Let them choose a group of prominent attorneys well versed in industry policies. Let these men meet and discuss the various facets of buying and selling film, bidding systems, etc., with particular emphasis on recent court rulings in pertinent cases. From such an effort, our exhibitor friend believes, could come a set of ground rules that might clarify a terribly confused situation. Distributors might be able then to judge exhibitor demands for moveups, bidding, etc., on the merits of each case without fear of being charged with collusion and other illegalities.

We have repeated many times on this page that we are not lawyers. Certainly, this idea is a rough one, with many details to be worked out and many details to be clarified. It does seem, however, to be a step in the right direction, an attempt to make some order out of considerable chaos.

It sounds reasonable to us. Any takers?

### THROW AWAY THE CALENDAR

THEATREMEN are just about unanimous in expressing disappointment over the "feast or famine" releasing policies that have plagued the industry for far too long.

Their concern is understandable. Intelligent booking requires a steady flow of quality product. Looking ahead to September, it appears that there will be precious little quality product available to theatre screens.

The campaign of AB-PT's Ed Hyman to achieve a system of orderly release is a commendable one. There is no telling how bad the situation would be if it were not for his efforts. TOA and Allied both have also gone out of their way to prove to the policy-making forces of distribution that a good picture, properly exploited, can do top business in the so-called orphan periods when so little quality fare is available.

Still, each season begins with high hopes that are quickly dashed as the same old story of between-holiday film starvation is repeated. To put it mildly, the situation is a frustrating one.

Recently, the motion picture industry was excited by the news that National General Corporation's plan to enter film production had been approved by the courts. Here is one area where an exhibition-oriented production firm can prove a valuable addition to the film-making scene. Although NG's production plans have not as yet been finalized, it is hoped that they will include an attack on the feast or famine school of releasing.

The decline in the number of films produced is a danger to exhibition by itself. Combined with a policy of concentrating releases into the same periods, it becomes doubly dangerous. The flow of product must be increased, and producer-distributors must begin to think of motion pictures as an all-year industry. No one can deny that the public loses interest in films during slack periods. This causes them to lose interest in good pictures as well.

Theatremen everywhere know that it is the quality of the film that determines the size of the audience, not the calendar.

### THE LADY WAS NO LADY

FOLLOWING the 20th-Fox stockholder meeting in May, we editorialized on the tasteless furor raised by two "lady" stockholders who brought the business of the meeting to a standstill by their public wrangling. We pointed out that the behavior would have been more fitting in the washroom than on the floor of the meeting.

Now it seems that one of the ladies, holder of the grand total of five Fox shares, is not exactly a "lady." She was re-

cently convicted in New York's Woman's Court of offering to commit lewd and indecent acts and prostitution. The revelation may have surprised some folks on Wall Street, but it did not surprise us. A gal who could behave the way she did at a meeting had to be something other than a stock adviser.

Darryl F. Zanuck, 20th-Fox president, proved himself to be quite a diplomat in answering her tirade without losing his composure.

**In order to be an Opinion maker, You've Got to have Opinions!**

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A girl, **Marcelle Liza**, weighing seven pounds and one ounce, was born to Mr. and Mrs. **Harold Rand** at Mount Sinai Hospital, New York. The father is director of world publicity for 20th-Fox.

### Gold Bands

**Kristin Morner**, daughter of **Dennis Morgan**, married **John Joseph Kennedy**, of Berkeley, Calif., in Wylie Chapel of Hollywood First Presbyterian Church.

### Obituaries

**Mrs. Marion J. Doob**, wife of **Edgar J. Doob**, manager, Loew's Aldine, Wilmington, Del., died following a long illness. She was a native of Sioux Falls, S.D., but had lived in Wilmington for the past 25 years.

**Harry Gammett**, 76, division manager in charge of advertising of Boyd Theatres, Allentown, Pa., died. He was with the theatre firm for 32 years.

**Joseph Stewart Hummel**, 64, retired continental sales manager for Warner Brothers Pictures, died of a coronary attack in Palma on the Spanish Island of Majorca. He had been in the industry since 1916. Since his retirement, he had made his home in Paris. He is survived by his widow.

**Melvin Heymann**, 58, former manager of the publicity office of MGM in New York, died of cancer at University Hospital, Baltimore, Md. He joined the film company 30 years ago and for many years traveled as studio representative with stars. Surviving are his wife, two daughters, and six grandchildren.

**Frank John Adrian McCarthy**, 74, known throughout the industry as F. J. A. McCarthy, assistant general sales manager of Universal Pictures Company, died suddenly at his Pelham, N.Y., home. An industry veteran of more than 45 years in distribution, he started as a student manager for the old Fox Film Corp. in 1918. He joined Universal in 1931 as the Boston branch manager. He was active in the Will Rogers Memorial Hospital and O'Donnell Research Laboratories. He was a member of the Motion Picture Pioneers and Variety Club Tent 35 in New York. He is survived by his wife, a son, a daughter, and a granddaughter.

### "New Kind Of Love"

A Paramount smasher with the names (**Paul Newman**, **Joanne Woodward**, **Maurice Chevalier**, **Thelma Ritter**, **Eva Gabor**, **George Tobias**), with an amusing, lovable love story bound to please all, with a bright Parisian setting, with high fashions for the gals, with everything that makes people talk.

Look for boxoffice from this one! And Paramount is keeping its promise to deliver some blockbusters!

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., JULY 22

## NGC Upsurge Marked By 4% Stock Dividend

LOS ANGELES—Directors of National General Corp. declared a four per cent common stock dividend, payable Sept. 20 to shareholders of record Aug. 20. The diversified Los Angeles-based theatre operator presently has 3,313,363 common shares outstanding.

Eugene V. Klein, company president, said that the dividend action reflects NGC's rapid growth and steadily increasing earnings performance. "The stock dividend is an effort to enable our stockholders to participate in the continuation of this development," he said.

The NGC president added that the company is now in a position to consider a dividend policy on a continuing basis and does not rule out the possibility of cash dividends "when practical." At present, he said, NGC is using its cash to implement its expansion.

In the past two years, National General has achieved a record of improved sales and earnings, combined with an expansion program unparalleled in its history. Increased efficiency and broadened vending operations in the company's 225-theatre circuit produced sharply improved earnings of \$1.7 million, or 53 cents a share on sales of \$23.7 million for the fiscal 1963 first half, ended last March 26. With early results of an extensive diversification program augmenting income for all of this year, fiscal 1963 sales and earnings are expected for the second consecutive year to show substantial gains over the previous fiscal year.

Among NGC's expansion efforts is the planned startup in 1964 of a nationwide system of closed circuit color entertainment in theatres. Offering unique programming and using a new General Electric Co. projector that makes possible simultaneous showings on full-sized theatre screens, this program is expected to add materially to



## BROADWAY GROSSES

### Holdovers Doing Well

NEW YORK—With only one opening, the holdovers were steady on Broadway last week-end with satisfactory summer business reported.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"**Hud**" (Paramount). Paramount announced that the eighth, and last, week would tally \$19,000.

"**Come Blow Your Horn**" (Paramount). Radio City Music Hall, with stage show, did \$95,000 for Thursday through Sunday, with the seventh week sure of a fine \$155,000.

"**PT 109**" (WB). Warner reported \$14,000 for the fourth week.

"**Irma La Douce**" (UA). DeMille announced that the seventh week would reach \$31,000.

"**How The West Was Won**" (MGM-Cinerama). Loew's Cinerama tallied \$30,000 on the 17th week.

"**Mutiny On The Bounty**" (MGM). Loew's State registered \$9,000 on the 35th week.

"**Marilyn**" (20th-Fox). Astor did \$12,000 on the first week.

"**Greenwich Village Story**" (Shawn-Int.). Victoria had \$10,000 on the second week.

"**Lawrence Of Arabia**" (Columbia). Criterion reported \$40,200 for the 31st week.

"**Cleopatra**" (20th-Fox). Rivoli did \$78,000 for the sixth week.

"**A Gathering Of Eagles**" (U). RKO Palace announced \$16,000 for the second week.

NGC's future growth.

A new dimension to the company's operations was added recently when a federal court ruled that NGC could enter the production and distribution phase of the motion picture industry—an area barred to exhibitors under a decade-old consent decree. National General is now investigating potential feature film material, according to Klein.



Jack Benny, Alfred Hitchcock and Marlon Brando (wearing a uniform for his role in "King Of The Mountain") watch as Milton R. Rackmil, MCA vice-chairman of the board and president of Decca Records and Universal Pictures, assists Jules C. Stein, MCA board chairman, in placing a golden rivet in a steel girder to signal the start of construction on the new multi-million dollar Universal City Plaza.



# Block Of Post-'48s Go To Seven Arts

## Company Acquires 215 From Universal Pictures; Adds 228 From 20th-Fox Making S-A Number One

NEW YORK—With the announcement by Milton R. Rackmil, president of Universal Pictures, and Eliot Hyman, president of Seven Arts Associated Corp., that Universal has leased free television exhibition rights to 215 post-'48s, and the additional acquisition by Seven Arts of 228 features from 20th-Fox, the Company became the largest holder of post-'48 films, with a total of 652 in its library.

Seven Arts Associated leased the Universal product on an exclusive basis for a ten-year period for free television showing in the United States, Canada, Puerto Rico and the Virgin Islands. All of the 215 features were released prior to 1957.

Reported cost of the two major additions to the Seven Arts library was approximately \$40 million. Universal received a \$21,500,000 guarantee under the terms of the agreement, plus an undisclosed percentage.

Included in the 215 features, of which over 50 per cent (109) are in color are some of the biggest pictures of the period starring such names as Hudson, Curtis, Stewart, Peck, Quinn, Douglas, Wyman, Power, Leigh, O'Hara, and others.

Seven Arts also announced an agreement with WABC-TV, New York, for 70 post-'50 features, many of which are from the 1961 20th-Fox acquisition. The 70 will be scheduled for fall viewing.

Rackmil, in another development, announced that the Universal board of directors, at a specially called meeting, authorized the redemption on and after Aug. 30, 1963, of the outstanding 4¼ per cent cumulative preferred stock of the Co., at the redemption price of \$104 per share.

Approximately 14,800 shares of this preferred stock are outstanding in the hands of the public. It is expected that notice of such redemption will be mailed to stockholders on July 26, 1963.

## J. Skouras To "Lawrence" Unit

NEW YORK — John Skouras, road-show field coordinator for the Academy Award-winning Sam Spiegel-David Lean Production of "Lawrence of Arabia," will assume the additional duties of manager of advertising, publicity and exploitation for the special "Lawrence" unit, it was announced.

Skouras assumes the functions of Richard Kahn who was named national coordinator of advertising, publicity and exploitation of Columbia Pictures last week. Skouras has been with the road-show unit of "Lawrence of Arabia" since its inception last summer.

Prior to joining the "Lawrence" unit, Skouras held various positions in UA's advertising-publicity departments, including assistant director of road-show campaigns on "The Alamo," "Exodus," "Judgment at Nuremberg," and "West Side Story" and most recently was assistant to Maxwell Hamilton, director of advertising and publicity for "The Greatest Story Ever Told."

## Methods Of Acquisition Hit By IATSE

WASHINGTON, D.C.—The Department of Justice reported it has received representations from the IATSE "to improve the method of theatre acquisitions" by circuits under the 1949 consent decree.

In essence, the theatrical labor organization would like to have the decree changed so that the circuits may buy or build without the long drawn out and costly process of going to court for approval of each deal.

The IATSE has no legal position in the matter since it is not a party to the consent decree, but is said to be interested in creating potential employment opportunities for its members. The argument is that the chains, instead of being able to expand in such areas as shopping centers, have been investing in hotels and other diversifications.

## NSS Detailing New Program For Greatly Expanded Service

NEW YORK—A far-reaching program of substantially expanded activities is being unfolded by National Screen Service at a three-day meeting of its branch managers in New York this week.

The program is being set forth by Burton E. Robbins, NSS president, at meetings being held in the Venetian Suite of the Savoy-Hilton Hotel.

Branch managers arrived in New York on Monday and will return to their respective offices Thursday night (July 25).

Home Office executives and department heads also are attending the sessions.

In his announcement Mr. Robbins stated: "This program is designed to meet the urgent requirements of the new climate in which exhibitors must compete for public patronage. It will provide operators of both conventional and Drive-In theatres with additional, new and mass-penetrating means to fruitfully exploit on the local level the promotional properties of an increased array of greater motion pictures scheduled for domestic release during the next 15 months."

NSS announced it has undertaken the distribution of a new promotional medium, Preview Records. These are for in-theatre use during intermission and at other times when the screen is dark. They serve a double theatre screen purpose: "plug up-coming attractions with music and soft-sell dialogue, and remind patrons about refreshments on sale at the snack bar and in the lobby."

Preview Records are produced by Preview Productions, Inc., from material furnished by all major studios.

## Selig Honored By French

HOLLYWOOD—Robert W. Selig, vice-president of theatre operations for National General Corp., was awarded the Knight's Cross of the Order of Commercial and Industrial Merit by the Government of France.

Consul General of France Baron Louis de Cabrol presented the award to Selig.

## Columbia Sales Policies Target Of New York Meet

NEW YORK—Columbia Pictures convenes an important three-day series of sales meetings involving both home office and field force executives in New York today (June 24) at the Savoy Hilton Hotel.

Prime topic of discussion, according to Rube Jackter, vice-president and general sales manager, will be sales policies to be followed on forthcoming Columbia releases. He called the Columbia release schedule for the next six months the most important and impressive line-up of films of any similar period in the Company's history.

Field sales executives from throughout the United States and Canada who will attend are Nat Cohn, Sam Galanty, Harvey Harnick, Norman Jackter, Jack Judd, Ben Marcus, Harry Rogovin, Carl Shalit, Harry Weiner and Milt Zimmerman.

A special merchandising session will be devoted to the promotion of all the films on the release schedule. Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity, will discuss the high-powered promotion campaigns already under way for these forth coming films.

Future distribution plans on the Sam Spiegel-David Lean Academy Award-winning Production of "Lawrence of Arabia" will also be discussed by the convening sales executives. Attending these discussions will be L. Douglas Neter, Jr., head of the special "Lawrence of Arabia" sales unit, and his assistant, Dan Rothenberg.

## 600 "V.I.P." Prints Ordered

NEW YORK—MGM has ordered more than 600 prints of "The V.I.P.s" to be delivered world-wide by the end of September at a cost of more than a half million dollars.

This is the largest print order for any motion picture in MGM history. By end of September, more than 400 prints of the Elizabeth Taylor-Richard Burton starrer will be on screens in every major city in the U.S. and Canada.

Remainder of the print order is for foreign dates set on the Anatole de Grunwald production for September, October and November.

## Myerson Exec. V.P. Of Loew's

NEW YORK—Arthur M. Tolchin, assistant to the president, Loew's Theatres, announced that Bernard (Bernie) Meyerson, for 25 years in charge of buying and booking for Fabian Theatres, will become executive vice-president of Loew's Theatres on September 9. He replaces 40-year veteran John F. Murphy, who will continue in an advisory capacity and as a member of the board.

## Ind. Tax Ruling Contested

INDIANAPOLIS — Governor Matthew E. Welsh filed an appeal on behalf of the state with the Indiana Supreme Court on the reversal of a lower court ruling by which the state's new two per cent sales tax was invalidated.

The new tax exempted theatre admission; but would have applied to concession sales.

# W.B. Will Put Record \$80 Millions Into Ambitious Production Program

HOLLYWOOD—The current Warner Bros.' production program, unparalleled in the studio's history and involving pictures completed, shooting and in preparation, will exceed the \$80,000,000 mark, it was revealed by Jack L. Warner.

The new program includes nine pictures either already in action or due to roll before late summer, and five additional projects on tap and in preparation, slated to start shooting by next spring.

Virtually every one of the studios' 24 sound stages is occupied with sets, Warner said, some in use and others being readied for forthcoming productions, giving the Burbank lot its greatest surge of activity in many years.

These films have been at least partially cast, involving 26 of the Hollywood community's top personalities in addition to important directors, producers, writers and other creative personnel.

"My Fair Lady," Warner Bros.' all-time most important project, launched rehearsals in mid-June, and principal photography will begin in early August with George Cukor directing. Headlining the cast are Audrey Hepburn, and Rex Harrison. Based on the Alan Jay Lerner-Frederick Loewe musical, "My Fair Lady" is being produced under the personal supervision of Jack Warner.

Currently shooting on the lot is "4 For Texas," starring Frank Sinatra, Dean Martin, Anita Ekberg and Ursula Andress, produced and directed by Robert Aldrich, in Technicolor, with Howard W. Koch as executive producer.

Also in current production is "Dead Ringer," starring Bette Davis and Karl Malden, directed by Paul Henreid and produced by William H. Wright.

Shooting on location in Gallup, N.M., with a further location billed in Arizona before returning to the studios, is "A Distant Trumpet," from the novel by Paul Horgan, starring Troy Donahue, Suzanne Pleshette, Diane McBain, James Gregory, directed by Raoul Walsh and produced by William Wright, in Panavision and Technicolor. "Mister Pulver and the Captain," the Joshua Logan production based on the Thomas Heggen stories of "Mister Roberts," will start Aug. 1 with Robert Walker, and Burl Ives.

"Kisses For My President," starring Fred MacMurray, Polly Bergen, is slated to go in August. John Ford and Bernard Smith will make "The Long Flight" beginning in October. Already cast are five of the eight stars—Spencer Tracy, James Stewart, Richard Widmark, Carroll Baker and Jeffrey Hunter.

Frank Sinatra, Dean Martin, Sammy Davis, Jr., Joey Bishop will be reunited in "Robin and the 7 Hoods," also listed for an October start. Henry King will produce and direct "The Undefeated," and Martin Manulis and Delbert Mann have established headquarters on the Warner lot to prepare "The Out of Towners," starring Glenn Ford and Geraldine Page. Also in offices at the studios are Blake Edwards and Martin Jurow who will direct and produce, respectively, "The Great Race," starring Burt Lancaster, Jack Lemmon, Lee Remick.

William Orr is preparing "Camelot," the colorful Lerner-Loewe musical, as one of the company's most important projects.



President Kennedy looks up at poster for Warner's "PT 109" on his recent visit to West Germany. With the President is Chancellor Konrad Adenauer.

## AMPA Board Outlines "Era Of Showmanship"

NEW YORK—A meeting of the board of directors of the Associated Motion Picture Advertisers was held yesterday (July 23) at Van's Beau Brummel, it was announced by Melvin L. Gold, AMPA president.

The new officers and directors outlined Gold's projected plans for a "new era of showmanship," utilizing as its springboard the activities of AMPA's Exhibitor Services Division, which, during the past year has been preoccupied with efforts to develop a practical approach to the revitalization of local-level showmanship and a more favorable industry image.

Gold announced the appointment of Arthur L. Mayer, industry veteran, to chairman of AMPA's newly formed Showmanship Fund Committee, which will direct fund-raising activities for AMPA to provide financial assistance to the organization's implemented efforts toward an industry "revival and showmanship."

He also announced the appointment of Samuel Horwitz, owner, Mermaid and Tuexedo theatres, Brooklyn, and AMPA vice-president, to the post of chairman, AMPA's Exhibitor Services Division.

## Dalke New VMPTA Pres.

VIRGINIA BEACH, VA.—At the annual convention of the Virginia Motion Picture Theatre Association, William Dalke, Jr., of Woodstock, was elected president.

Other officers elected were Ellison Loth Waynesboro; John Broumas, Washington; and Jerome Gordon, Newport News, vice-presidents; Don Kelsey, Blackburg, treasurer; David Kamsky, Richmond, secretary; and William Jasper, Newport News, sergeant-at-arms. Carlton Duffus continues as executive secretary.

Glenn Norris, formerly of 20th-Fox, now interested in exhibition in this area, was elected to the board.

Actor-producer Dale Robertson addressed the convention and screened his film, "The Man From Button Willow." Other convention speakers were E. LaMar Sarra, Florida State Theatres; and George Roscoe, Theatre Owners of America's director of exhibitor relations.

## Boston Branch Comes In 1st. In Jos. Levine Sales Drive

NEW YORK—Final standings in the first annual "Joseph E. Levine Sales and Collections Drive," honoring the dynamic president of Embassy Pictures, were announced by Carl Peppercorn, vice-president and general sales manager.

Embassy's Boston branch, headed by Joe Wolf, New England division manager, and Hatton Taylor, New England district manager, took first place in the 13-week drive ending May 31.

Drive objectives, successfully achieved, Peppercorn declared, were to secure maximum playdates and collections on Embassy product and to establish the company as a prime and major source of motion pictures for the exhibitors and the public.

Runner-up among Embassy's national distribution branches in the drive was Washington, D.C., headed by Sheldon Tromberg, East-Central district manager.

Third place went to the Atlanta office, supervised by James Frew, Southern division manager. New York, headed by Harry Margolis, Metropolitan district manager, took fourth position. In fifth place was the Chicago branch, with Simon Lax, Midwestern district manager, in charge.

Supervisors as well as all local staff members of the top five branches in the drive will share in cash prizes, Peppercorn said.

Winning branches in the drive were determined by a five-man committee consisting of Peppercorn; Robert R. Weston, vice-president in charge of world advertising, publicity and exploitation; Julius Sprechman, vice-president and comptroller; Charles Cohen, exploitation director; and Larry Ayers, home-office sales control manager.

## Mich. Allied To Fete Zide

DETROIT—As was done last year, at the forthcoming 44th Michigan Allied Annual Convention Aug. 14-15 at the Sheraton Cadillac Hotel, the theatremen's association and Variety Club of Detroit, will join hands for the kick-off function, a luncheon.

The honored guest, said William M. Wetsman, the convention chairman, and Irving Goldberg, Chief Barker of Tent No. 5, in a joint announcement, will be Jack Zide. This will be one of a number of honors bestowed upon him commemorating his twenty years as an independent distributor. During the period he has grown from a single exchange in Detroit to three additional, one each in Cleveland, Cincinnati, and Indianapolis.

Zide's personal popularity is expected to swell attendance at a convention otherwise expected to reach a highmark. The nature of the forces and guest thus joined should produce a holiday atmosphere.

## Studios, SAG At Standoff

HOLLYWOOD — Studio heads reaffirmed their opposition to Screen Actors Guild demands in continued negotiations.

The two main issues dealing with compensation for Pay-TV are the six per cent clause, which probably will not be granted by the producers regardless of how long the sessions extend; and the right to reopen the contract based on terms agreed upon in 1963, which the producers also oppose.



**TOYS  
IN  
THE  
ATTIC  
PLAYS  
WITH  
FIRE!**



# THE HOT ONE FOR AUGUST!

"The bed was awful big and lonesome without you!"

"Let go! Let go! I won't go near him again!"

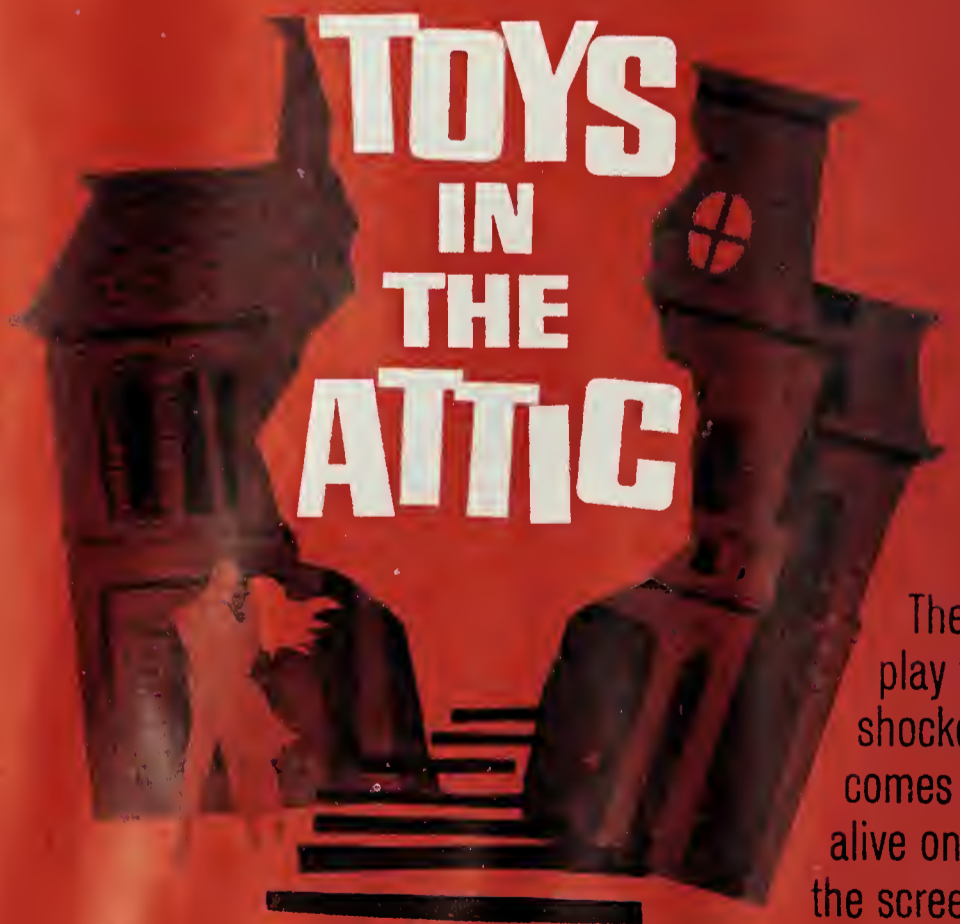
"This'll teach you... stay away from other men's women!"

"He's your own brother... but you didn't want another woman to have him!"



THE MIRISCH COMPANY PRESENTS

# DEAN MARTIN GERALDINE PAGE YVETTE MIMIEUX



The celebrated play that shocked Broadway comes boldly alive on the screen!

CO-STARRING

# WENDY HILLER GENE TIERNEY

Produced by

# WALTER MIRISCH

Directed by

# GEORGE ROY HILL

Screenplay by

# JAMES POE

Based Upon the Stage Play by

# LILLIAN HELLMAN

A MIRISCH-CLAUDE PRODUCTION

PANAVISION

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UA

## Velde Sees Record Summer Sparked By 'Irma,' 'Escape'

NEW YORK—The current two-week period has ushered in the hottest boxoffice summer in the recent history of United Artists, according to James R. Velde, UA vice-president.

Velde stated that the outstanding business achieved in this early period by "Irma La Douce," "The Great Escape," "Call Me Bwana," "Dr. No" and Lopert Pictures' "Mouse on the Moon," prompted him to predict that the rest of the summer would prove to be a record business period for the company.

The UA executive pointed out that Billy Wilder's "Irma La Douce," which is establishing new house records in openings across the country, attained a terrific total of \$279,583 for the five-day period of July 3 through 7 in 17 U.S. cities.

Producer-director John Sturges' "The Great Escape" racked up \$244,644 in the first week of its release in 18 U.S. and Canadian cities, Velde said, even though some of the situations included had only been playing for five or six days.

Velde said that the strong boxoffice potential of "Call Me Bwana" was exemplified by the fact that the Bob Hope starrer had grossed \$155,000 in the first week of its 28-theatre multiple run engagement in the greater Los Angeles area and was further proving an exceptional record-breaker in its playdates throughout the South.

"Dr. No" continued strong in the U.S. by taking \$285,000 the first week of its multiple-run engagement in Chicago.

## S-A Profit Sharing Fund

TORONTO, CANADA—At the annual shareholders' meeting of Seven Arts Productions, Ltd., at the Royal York Hotel here on July 31, approval of a profit-sharing fund for the benefit of full-time executives and employees of the company and its subsidiaries will be sought.

The fund will consist of five per cent of the consolidated profits before income taxes. According to the company, the fund is "to be made available for distribution as promptly as practicable after the close of each fiscal year ending Jan. 31, 1964."

The shareholders will also vote on an amendment of the firm's restricted stock option plan to increase from 100,000 to 200,000 the number of shares which may be issued under the plan, to reduce from 10 years to five years the maximum period for which options may be granted to participants under the plan, to increase the minimum price at which options may be granted to 100 per cent of market value of the company's shares at date of issue."

## "Hud" Gets Venice Invite

NEW YORK—Paramount Pictures has accepted an invitation from the Venice Film Festival for a special out-of-competition showing of "Hud," starring Paul Newman. The Panavision drama has been hailed by critics in the U.S. and England as the best American film of 1963.

Melvyn Douglas, Patricia Neal and Brandon de Wilde co-star in "Hud." Martin Ritt directed from a screenplay by Irving Ravetch and Harriet Frank, Jr.

# Hyman Sees Coming Feature Guide As Aid To Big Year At Boxoffice

## Dowdy Measure Unheard By House District Comm.

WASHINGTON, D.C.—A subcommittee of the House District Committee held hearings on a crime bill for the District of Columbia at which Chairman Basil Whitner, D., N.C., agreed to include the Rep. John Dowdy, D., Texas, anti-obscenity bill as part of the crime measure with no hearings on these provisions.

The Dowdy measure does not involve either classification or prior restraint, but merely sets up penalties for people convicted in the District of Columbia of exhibiting obscene matter.

As applied to motion pictures, the penalties would provide fines of between \$200 and \$5,000, imprisonment from three months to two years, and confiscation of equipment, including projectors and theatres. Penalties would be for selling, giving away or exhibiting films found by a court to be "obscene, lewd or indecent." Penalties would apply to authors, models and actors and to those who advertise the films, as well as to those who actually exhibit them.

If the House passes the crime bill with the anti-obscenity measure embodied in it, the Senate will also have to pass it.

## Service Union Certified For Minn. Theatre Help

ST. PAUL, MINN.—As the result of a State Labor Department referendum, the Hotel, Hospital, Restaurant and Tavern employees Union Local 21 will be certified as collective bargaining agent for 12 members of the operating staff of two theatres in Albert Lea, Minn.

Voting were cashiers, ushers, concession stand workers and janitorial help.

Exhibitors of the state expressed concern over the vote, pointing out that unionization of operating personnel which in most cases is heavily weighted with teenagers and part-timers "could be the straw that breaks the camel's back" and could result in many closings.

The theatres involved are the conventional Broadway and the Starlite Drive-In, both owned by Albert Lea Amusement Company, purchased several months ago by the Lyle Carish family, Wayzata, Minn., from the estate of the late Israel Friedman.

## Levine Tours Windy City

CHICAGO—Joseph E. Levine, president of Embassy Pictures, put in a series of personal appearances keyed to openings here of his recent attractions, Federico Fellini's "8½" and "Women of the World."

"Women of the World" premieres at the Michael Todd Theatre and Fellini's "8½" will make its Chicago debut shortly after at the Carnegie.

Levine appeared on leading local radio and television programs and met with representatives of area newspapers.

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, announced that after three months of planning and meetings with the sales heads and promotion executives of the major distribution companies, all of the essential material for his forthcoming Orderly Distribution Book has been compiled.

The current efforts of Hyman and his staff, devoted to the "Orderly Release of Quality Product Throughout the Year," will result in a practical, colorful motion picture feature guide for the industry covering the period from Sept., 1963 through and beyond Easter of 1964.

"The generous enthusiasm with which our efforts of the past seven years have been so warmly received," said Hyman, "has inspired us to an even more up-to-the-minute compilation of the releases schedules of the principal distribution companies.

"To this complete listing of coming features we worked with the promotion executives in the preparation of additional material for the showmen of the United States and Canada to be included in the book which has been designed and dedicated to help the exhibitors make history at the box offices especially during the last quarter of 1963."

Hyman said, "we frosted the 'cake' so that we believe it will exemplify the finest of our efforts in both appearance and functionalism for the film man who wants to do even more than an excellent job."

It is expected that the book will make its initial appearance late in September or early in October when it will be forwarded to the three thousand members of the industry who have endorsed the Orderly Distribution of Quality Product Throughout the Year.

Advance copies of the release schedules have been forwarded to the Committee of One Hundred, a group of exhibitors who dynamically support Hyman's efforts.

## Albert Film To Festival

HOLLYWOOD—Eddie Albert's educational film, "Human Growth," originally produced in 1947 and recently revised, has been selected for showing at this year's Venice International Film Festival.

Primarily aimed at junior and high school students, the film has been distributed to each state, and to 85 countries. French, Dutch, Spanish and Japanese translations have also been made.

The film was written by Prof. Lester Beek, psychology professor at Portland State College and produced by Albert and has been highly acclaimed by educators throughout the world.

## TOA Readies Foreign List

NEW YORK — The Theatre Owners of America has begun preparations for the ninth annual edition of its Foreign Film Directory, which it plans to distribute at the annual TOA convention, Oct. 28-31 at the Americana Hotel here.

Distributors and producers of foreign films have been asked to submit lists no later than Aug. 1 of all the films planned for release in 1963-64 and the names and addresses of their sub-distributors. There is no charge for the listing.

# Seven Arts To Complete 15 Features During '63; Has 51 In Preparation

NEW YORK—Seven Arts Productions Ltd. will complete 15 major motion pictures during 1963, according to Eliot Hyman, president of the corporation.

In addition, Seven Arts disclosed that its motion picture and theatrical division, headed by Ray Stark, senior vice-president in charge of production, has 51 properties in various stages of preparation for filming.

The announced production schedule, after less than three years of operation under the present management, moves Seven Arts into an important position as a supplier of product for the motion picture industry.

The Co.'s Annual Report, just released, details the previously announced earnings of \$1,705,793, after taxes, equivalent to \$1.08 per share, for the fiscal year ending Jan. 31, 1963, compared with earnings of \$1,100,555, equivalent to \$0.85 per share, for the prior fiscal year, an increase of 55 per cent. Total revenues for the year increased 21 per cent to \$19,407,905.

Films which have already been completed during 1963 include: "Of Human Bondage," starring Kim Novak, Laurence Harvey, Robert Morley and Siobhan McKenna, in an adaptation of Somerset Maugham's celebrated novel to be released by MGM; "Rampage," starring Robert Mitchum, Elsa Martinelli and Jack Hawkins for Warner Bros. release; "Sunday in New York," Norman Krasna's adaptation of his own Broadway hit comedy, starring Rod Taylor, Jane Fonda, and Cliff Robertson, for MGM release; "The Small World of Sammy Lee," starring Anthony Newley, for release by Seven Arts;

"Tamahine," starring Nancy Kwan, to be released by MGM and Associated British Pathe; "Sammy Going South," starring Edward G. Robinson; "Les Mystifies"; "The Old Dark Horse," starring Tom Poston and Robert Morley, to be released by Columbia; and "Maniac," produced in association with Hammer Films, for Columbia release.

Films now in production include: "Seven Days in May," the first project under Seven Arts' new association with Kirk Douglas' Joel Productions, starring Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner and Edmond O'Brien in the film version of the number one best-seller, for Paramount release; "A Global Affair," starring Bob Hope, for MGM release; "Never Put It In Writing," starring Pat Boone, for release by Allied Artists and MGM; and "The Wild Affair," starring Nancy Kwan.

In preparation are: "The Night of the Iguana," starring Richard Burton, Ava Gardner and Deborah Kerr, in the film adaptation of Tennessee Williams' award-winning play; and "Love Cage," starring Alain Delon and Jane Fonda.

Broadway plays include: "One Flew Over the Cuckoo's Nest," starring Kirk Douglas, being produced by David Merrick and Edward Lewis in association with Seven Arts and Joel Productions; "A Candle for St. Jude," John Patrick's play based on his screenplay of the Rumer Godden novel will be produced in association with David Merrick; "Heart to Heart," by Terence Rattigan, based on his widely acclaimed English teleplay; "Howe and Hummel," a Broadway musical by Joseph Heller with Harold Rome providing the music and lyrics, being produced in association



Signing contracts recently for U's "Charade" for the Radio City Music Hall are Russell V. Downing, president, Music Hall; and Henry H. "Hi" Martin, vice-president and general sales manager of Universal.

## IATSE's Walsh Says Malibu Bespeaks Confidence

HOLLYWOOD—Richard F. Walsh, IATSE president, said he looked forward to the projected three-company Malibu studio and resurgence of "hard-top" theatre construction around the country as definite "signs of confidence in the motion picture industry."

He said the new studio plan calls for operation 52 weeks a year instead of periodic shut-downs between pictures which has been the past experience of each of the studios interested, 20th-Fox, MGM and Columbia. He also noted that the studio's facilities will also be made available for other companies and individual producers on a rental basis, adding that he believed this would tend to halt some of the "runaway" picture making.

Walsh also commented on the new Universal City expansion and said, "This is a great move of confidence in the motion picture business."

As to NGC's closed-circuit Talaria for theatres and new technological developments in pay-tv in the future, Walsh said there would be no problems, and that IATSE contracts cover "all new innovations," with details to be worked out as installations are made.

Walsh stated that no disposition has been made on the projectionists situation at Technicolor where the fate of 12 men displaced by automation has not been decided. They are being continued on the job without notice of a termination date, the IATSE head said.

with Diane Krasne; "Casablanca," a Broadway musical based on the famous motion picture, book by Julius Epstein, music and lyrics by Harold Rome, to be produced in association with David Merrick;

"French Street," Norman Krasna's stage adaptation of Jacques Deval's play will be produced in England in association with Hugh Beaumont; "Film of Memory," Paul Osborn's play, adapted from the French novel and play by Maurice Druon, to be produced in association with Cy Feuer and Ernie Martin; "The Soft Sell," a play by Oscar Millard and Warren Duff to be produced in association with David Merrick; "The Legendary Mizeners," a musical to be produced with Diane Krasne; "Mrs. Arris Goes to Paris," a musical adaptation of Paul Gallico's best-selling novel.

## Pickets Called Back To N.C. Theatres

RALEIGH, N.C.—Picketing and other demonstrations designed to force integration of movie houses here and at High Point, Wilmington and Fayetteville resumed after a period of suspension while bi-racial committees attempted without success to work out acceptable agreements.

The pickets marched in front of the Center here for two hours and only left when the boxoffice was closed at 9:15 p.m.

The picketing at High Point was ordered by the Congress of Racial Equality after it complained it was dissatisfied with the progress being made by the bi-racial committee in its negotiations.

At Wilmington, the picketing of two downtown motion picture houses and several restaurants also was resumed after the trial in Recorder's Court of the first group of demonstrators arrested on trespass charges in connection with incidents in June. Ninety-seven Negroes were released with warnings and one white ministerial student from Chicago was given a 30-day sentence. Protesting to the Governor were the Negro Ministerial Alliance and the local chapter of the NAACP. He sent General Capus Waynick, High Point, his liaison in race matters, to look over the situation.

At Fayetteville, about 60 Negroes, many said to be soldiers out of uniform, from Ft. Bragg, picketed two motion picture houses and three restaurants while military policemen kept a close watch on the situation.

## June Transactions Reported

WASHINGTON, D.C.—The Securities Exchange Commission reported the following stock transactions in the June period:

**UNITED ARTISTS—Robert S. Benjamin** disposed of 758 shares, reducing his held-under-agreement shares to 3,353. He exercised options and bought 2,200 shares; but gave away 400, to end the period holding 2,207 in his own name. **William J. Heineman** exercised options to buy 1,100 shares, which brought his holdings up to 1,279 shares. He disposed of 423 held-under-agreement shares and still had 1,871 in this category. **Arthur B. Krim** gave away 800 shares and held 2,047. He sold 850 held-under-agreement shares, and still had 3,754. **Arnold M. Picker** exercised options to buy 1,100 shares, gave away 330 and owned 849. He disposed of 423 held-under-agreement and retained 1,871. **Robert S. Benjamin** disposed of 2,200 shares of Class B common held-under-agreement and retained 82,319. **Heineman** disposed of 1,100 held-under-agreement and still held 46,043. **Picker** disposed of 1,100 held-under-agreement and still had 46,043.

**ALLIED ARTISTS: Robert W. Hurlock** purchased 400 shares of common, bringing his holdings to 37,800.

**CINERAMA, INC.: B. G. Kranze** sold 300 shares of common and retained 6,000.

**MCA, INC.: Decca** bought another 3,200 shares for a total holding of 1,351,215.

**MGM: Raymond A. Klune** sold 700 shares of common, bringing his holdings down to 600 shares.

**PARAMOUNT: Y. Frank Freeman** sold 750 shares of common, retaining 500 shares. **Paul Raibourn** bought 300 shares of common, bringing his holdings up to 2,200 shares.

## "Beach Party" Results In AIP Stable Of Stars

LOS ANGELES—Annette Funicello, who made her very first picture away from Walt Disney as star of American International's "Beach Party," has been signed to a seven year multiple picture contract by AIP toppers James H. Nicholson and Samuel Z. Arkoff as part of the company's "turn to youth" film policy which will henceforth supplement its terror and science fiction film specialty productions.

According to Nicholson and Arkoff, initial reactions to Annette's role in the soon-to-be-released AIP musical comedy have been so enthusiastic that the precedent-breaking (for AIP) long term, non-exclusive agreement was immediately negotiated. Annette also is presently with Nicholson on a four city personal appearance tour to preview "Beach Party" for exhibitors and the press.

Next American International picture for Annette will be her premiere strictly dramatic role. She will star in the melodrama, "Rumble," which will go into production later this year based on a book by Harlan Ellison about the author's actual experiences as a member of New York youth gangs.

Nicholson and Arkoff also announced a four year extension of Frankie Avalon's pact with AIP, with the young singer-actor scheduled to co-star with Annette in "Rumble."

Two other stars of "Beach Party" also were signed for future films on the basis of their performances in the musical comedy. John Ashley was pacted for at least two more pictures, while comedy star Harvey Lembeck was signed to co-star with Peter Lorre and Elsa Lanchester in "It's Alive" in August and to repeat his hilarious "Beach Party" motorcycle character in another musical, "Muscle Beach," next spring.

## "U.N." Theme For Allied Meet

NEW YORK—The "United Nations" theme will predominate at the National Allied Convention, to be held at the Hotel Americana in New York, Oct. 21-24, according to Irving Dollinger, convention chairman.

The final cocktail reception and banquet of the Allied Convention, hosted by National Carbon Co. and Coca-Cola respectively, will take place on October 24th, United Nations Day.

Many foreign dignitaries and delegates are expected to be present and to participate in the Allied function, which will stress United Nations decor and flags. Nina Rao Cameron, executive director of the New York City Consular Corps and United Nations liaison, will assist with the arrangements.

On October 23, there will be a special luncheon for the ladies in the Delegates' Dining Room of the U. N.

Following lunch, the group will be escorted to a conference room to hear speakers from some of the delegations and the Secretariat. Following a tour, tickets to official U. N. meetings have been set aside for the group. Maurice Liu, Chief of the U. N. Visitors Services, is assisting National Allied in these arrangements.

## Bautzer Named S-A V.P.

HOLLYWOOD—Gregson Bautzer, prominent industry attorney in Beverly Hills, has been elected a vice president of Seven Arts, serving in an executive capacity in various phases of the company.

# Two Week Celebration Launches Florida State's New Coral Ridge



Mayor Cy Berning, of Oakland Park, smiles as one of the Polynesian beauties drapes a lei around his neck at the recent opening of Florida State Theatres' new Coral Ridge in the Ft. Lauderdale, Fla., area. Looking on are Harry Botwisch, division manager of FST; Mrs. Berning; and LaMar Sarra, vice-president and general counsel of FST.

## Dimension 150 Lenses To Cost \$2,000

HOLLYWOOD—Dr. Richard Vetter and Carl Williams, developers of the new process which is being combined with Todd-AO, revealed that dimension 150 lenses for theatres will cost about \$2,000, with full projection equipment up to \$25,000.

A new company to be formed, they said, will, like Todd-AO, be interested only in getting producers to use the various lenses and the printer, and sales will be handled by unaffiliated companies.

They estimated that it will take from several months to a year for the all-purpose screen to become available.

Meanwhile, Salah Hassanein, newly elected vice-president of Todd-AO, indicated that "South Pacific" may be used for the demonstration in Hollywood in August, to show how Todd-AO can be combined with D-150 for best effect.

It is claimed by the new inventors that the new lenses can be used on all projectors, and even reduce to 35mm for the flat screen and retain the inherent effect. They have five patents pending on optics and other elements of the process.

## "Tarzan" Stumping Texas

NEW YORK—Prior to launching his 100-city, six-week promotion tour in behalf of Metro-Goldwyn-Mayer's "Tarzan's Three Challenges," Jock Mahoney visited El Paso and San Antonio on a full round of press commitments. Although no theatre appearances will be made, an extensive radio, television and newspaper interview schedule has been set up for him in each of the cities. The Sy Weintraub production opens in the El Paso and San Antonio areas this week.

After fulfilling his press commitments in El Paso and San Antonio, Mahoney continued the Texas segment of his promotion tour with 30 theatre appearances in Houston, Dallas, and Fort Worth.

FT. LAUDERDALE, FLA. — Extensive promotional and exploitative activity marked the two-week opening celebration of Florida State Theatres' new Coral Ridge here, the first new theatre opened by Florida's largest amusement company since the consent decree.

Located at the intersection of U.S. 1 and Oakland Park Blvd. in the rapidly growing Coral Ridge section, city of Oakland Park, Ft. Lauderdale, Fla., the theatre is easily accessible and features the very latest innovations.

Opening attraction for the Coral Ridge was the "The Nutty Professor," selected for the occasion. The first ticket was sold by Mr. Louis J. Finske, president of Florida State Theatres. Total cooperation was received from all media including newspapers, radio and television in Palm Beach, Broward and Dade counties. Four congratulatory co-op sections were carried by the Fort Lauderdale News.

WWIL radio, Ft. Lauderdale, staged an all-day live broadcast from the theatre lobby and offered an assortment of prizes, contributed by area merchants, ranging from complimentary admissions to two-week vacations in the Florida Keys. The Oakland Park police force, supplemented by Ft. Lauderdale officers were on hand to handle the massive traffic that virtually blocked U.S. 1 during the entire day. During the evening, the Oakland Park Fire Department turned out to floodlight the entire area and add much colorful activity.

Complimentary salutes were broadcast all day from Miami radio stations and TV station salutes were also made.

The mayors of Oakland Park and Ft. Lauderdale joined Florida State Theatres officials including LaMar Sarra, vice-president and general counsel; Harry Botwisch, division manager and Harvey Garland, circuit buyer and booker, for the dedication. Following the dedication activities, all participants were guests of Florida State Theatres at a reception and buffet.

Florida State Theatres, an affiliate of the American Broadcasting-Paramount Theatres, have already started construction of a new dual-theatre in the Orlando area in Central Florida and will start construction in the Suniland area of Dade County in the near future. Both theatres should be completed for the 1963 seasonal rush of tourists.

## NGC May Co-Produce

HOLLYWOOD—National General Corporation executives were seriously considering at least three package co-production deals submitted to them since the New York District Court gave them the go-ahead to enter the field of making films as well as distributing them.

It is still hoped by NGC heads to get the first project rolling before the end of the year. However, culmination of this hope largely depends on how soon Talaria can make its impact on the industry. Until then, NGC will not make any definite deals on co-production.

# "Pig-In-A-Poke Bidding Unfair, Unjust, Uneconomical": Stembler

NEW YORK—The July 15 Issue of the Theatre Owners of America's Bulletin carries the full text of the organization's president's remarks at the Northern California TOA Meeting under the banner "Stembler Protests Blind Selling Practices."

Said the Bulletin: "John H. Stembler delivered a strong protest . . . against the practise of forcing exhibitors into bidding for pictures they have never seen.

Stembler's statement, in part, read

"It is regrettable, that in the process of the Appeals by the Government, and by the distributor-defendants, in the case of U. S. vs. Paramount, et al., and of the return of the cases to the U. S. Statutory Court, for further action, nothing was included in the Final Decrees requiring the distributor-defendants to afford screening opportunities to competitive bidders before distributors sent out invitations to bids. With the creation of the seller's market, consciously, or unconsciously, by the distributors, and with the urgent need of exhibitors for product, there was a not expected development that distributors would call for bids prior to screening. This pig-in-a-poke type of bidding is unfair, unjust and uneconomic. The exhibitor, sitting without playable product, is willing to bid unrealistically high prices in order to obtain pictures. So many times he bids beyond the picture's potential for his theatre.

"The exhibitor who bids "blind" has to depend on luck to a great extent. In these depressed times this is a gamble that distribution should neither request nor expect.

"In past years it was only on rare occasion that a distributor indulged in blind selling. However, the facts presently indicate that instead of this being an unusual occurrence, it may well be developing into the category of customary practise. Distribution and exhibition alike must not permit this to happen. It would be an industry calamity if it did.

"I am not unmindful of the fact, that, on occasion, there may be special circumstances which may require a distributor to call for "blind" bidding. These instances are few and far between. Only in the most unusual and urgently necessary circumstances, if ever, should "blind bidding" be employed.

## Embassy Near East Deal

NEW YORK—Embassy Pictures has concluded negotiations for the distribution of a group of its feature films in the Near East with Dollar Cedca Film S.A.L. of Beirut and Lebanon, it was announced by Leonard Lightstone, executive vice-president of Embassy.

Continuing the company's program of international expansion, the contracts were signed in New York by Joseph E. Levine, president, and Lightstone, with Emil Dabague, chairman, and Salim Captan, vice-chairman, of Dollar Cedca Film.

## Gluck To New U Sales Post

NEW YORK—Norman E. Gluck, home office executive of Universal Pictures Co., has been named to the newly created post of sales coordinator of the home office sales cabinet, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

## Salute To Monroe Greenthal A Great Showman—A Great Guy!

**EDITOR'S NOTE:** The following words by longtime MGM advertising executive, Si Seadler, eulogize a man whose loss two weeks ago could ill be afforded by the industry he served so well.

*He was just Monroe to many of us in the industry, a modest man who came up from the ranks of exploitation, the practical path of showmanship, to establish his own advertising agency. Two-fisted in his own personality, his advertising campaigns reflected his understanding of people and life. He surrounded himself with the best talents in the business; writers, idea men, artists, layout experts. You can tell a "Greenthal campaign" by its fresh approach, its zing, its boxoffice know-how, all of it wrapped up in a good looking format. In our industry we print pages of tributes when leading executives pass on. Good friends, let's pause to do honor to Monroe and his associates who accounted for millions in profits by their skill. His agency goes on, imbued with the Greenthal spirit, under the guidance of his two brilliant associates, Dave Diener and Herb Hauser. Let's do honor, too, to Monroe Greenthal as a fine human being, ever-ready to help the less fortunate; as a wonderful husband and father of four splendid youngsters; as a great guy who will be missed by the many in our business who knew and loved him.*

## U.S. Documentaries To Festival

WASHINGTON, D. C.—The U. S. Information Agency announced United States participation in the 14th International Exhibition of Documentary Films and the 15th International Exhibition of Films for Children, held in Venice, Italy.

Donald E. Baruch, chief of the production branch of the audio-visual division of the office of the assistant secretary of public affairs for the Department of Defense, was nominated to serve as the chairman of the official U. S. Delegation to both Festivals. Lynn L. Moore, supervisory motion picture producer of the Naval Photographic Center, Anacostia Naval Station, was accredited as a member of the Delegation.

Some fifty-five documentary and children's films were selected by CINE (the Committee on International Non-theatrical Events) for entry in competition at these Exhibitions. These films have been chosen as best representative of documentary film making by private motion picture producers throughout the United States.

## Col. Reenlists New Gidget

HOLLYWOOD—Cindy Carol, introduced as the new Gidget in Jerry Bresler's "Gidget Goes To Rome," has had her contract renewed by Columbia Pictures, which is releasing the color production.

The 18-year-old actress began a three-week personal appearance tour in connection with the summer release of the third in the popular Gidget films this week.

## Reade-Sterling Gross Tops 50-Year Weekly Record

NEW YORK—Gross income of Walter Reade-Sterling, Inc., for the Independence Day week was the highest in the 50-year history of the company and its predecessor organizations, it was disclosed by Walter Reade, Jr., chairman of the board.

Reade said the company grossed nearly \$400,000 in the seven-day period, topping all preceding totals by a sizeable margin. The total would have been even larger, he said, had there been included sales made during the week by the television and theatrical film distribution departments for which payments will not be received until later dates.

Reade is currently in Russia, attending the Moscow Film Festival. Although he has made frequent trips to Europe on behalf of his company's film production and distribution units, this will be his first trip to Moscow.

Reade-Sterling is co-producer of the first Russian-American film "Meeting At A Far Meridian," and one purpose of his trip will be to expedite the project. Based on a novel by Mitchell Wilson, and telling the story of the attempt of a Soviet and an American physicist to work together, the picture is to have Americans and Russians portraying their respective roles, and is to be photographed both in Russia and the United States, with Vladimir Surin, head of Mosfilm and Lester Cowan of the United States as the two producers. It is hoped the film will go before the cameras in the fall. Reade is attending Festival sessions, and checking the European product situation.

## Leavitt To Theatre-Vision

HOLLYWOOD—Sam Leavitt, ASC, has been signed to a long-term contract as production consultant for Theatre-Vision Color Corp., a subsidiary of National General Corporation, it was announced by Irving H. Levin, Theatre-Vision head and NGC executive vice president.

Leavitt, who won an Academy Award for cinematography in 1958 for "The Defiant Ones," will be permitted in his non-exclusive pact with NGC to continue his chores as director of photography. He was behind the cameras in filming such pictures as "Advice and Consent," "Exodus," "Anatomy of a Murder," "The Man with the Golden Arm," "Carmen Jones," "The Billy Mitchell Story," "A Star Is Born," and "Diamond Head."

## Glen Alden Sales Climb

NEW YORK—Albert A. List, president of the Glen Alden Corp., reported preliminary net income of \$3,600,000, equal to approximately 65c per share on sales of \$60,900,000 for the first six months ended June 30, 1963.

For the first six months of 1962, the Corp. reported net income of \$2,839,000, equal to approximately 52c per share on sales of \$55,419,000.

## Hartford Pay-Tv Ads Cut

HARTFORD—RKO General, backing a \$10 million subscription tv experiment on Hartford's WHCT-TV has dropped its large-scale, daily newspaper advertising for the remainder of the summer. The station had already suspended rental charges for summer months.

At last count, subscribers totaled 2,600. Most frequently cited figures needed to "break even" is 10,000.



# The NEW YORK Scene

By Mel Konecoff

SY WEINTRAUB is a producer's producer—that is, he makes the pictures he announces using his own money too and he's not afraid to try something new. For instance, he's the chap who bought the rights to the character of Tarzan, moved him to various new locales, modernized his mode of travel and his dialogue and the result is—he's making a fortune.

As a matter of fact, he's doing so well that he's in town to discuss with MGM and other companies the making of other films while not giving up on Tarzan, subject of future features which will continue to be made on a yearly average. He's got confidence in the industry and believes that the present is a good time for the independent filmmaker to succeed and on a grand scale.

Said Weintraub, "If I'm a producer then I have to produce pictures. I can only make one picture at a time and no more than two per year if they are to be done right. I won't push buttons to make a picture. I also believe that when a film is completed you have to go out and help in the selling otherwise a producer is not doing his job properly." Weintraub has brought his pictures in on budget to date and he believed that not doing so is one of the faults of the industry. Proper preparation is a major part of his job believing that a producer's chore is fifty per cent finished when the cameras start rolling. His future pictures will fit into the two to three million dollar class while his next Tarzan film will be shot in Latin America early in 1964. Another difficulty facing filmmakers is a scarcity of proper stories and he believes that there is too much emphasis on sex and violence.

He is talking to a number of exhibitors in his travels to help in the selling of the Tarzans and he's trying to learn from them what he can do to make his next films more palatable as well as profitable. "Tarzan Goes to India" cost \$1,100,000 and "Tarzan's Three Challenges" cost \$1,200,000 with the former proving the highest grosser to date. Star Jock Mahoney, who is under contract to Weintraub, is presently engaged in touring the country to help promote the latter.

**PROMOTION NOTE:** Gee, dad, we saw Jerry Lewis last week but then so did thousands of others if they turned up in front of Loew's State on Broadway where the Loew Circuit kicked-off their Summertime Movie Fare amidst a carnival-like atmosphere including a caravan of floats on forthcoming films—a bevy of cute costumed models and the aforementioned comic. As Jerry climbed aboard a float plugging "The Nutty Professor," on which he was touring NYC theatres and the suburbs, traffic slowed to a crawl and one truck driver did a fancy double-take as he passed within inches of Lewis almost wrecking his vehicle. Executives from the various companies as well as from the Circuit were at hand as observers and active participants. Arthur Tolchin, assistant to the president of Loew's Theatres, was enthused about the upcoming schedule of releases and he hoped that other top stars would make personals at theatres between now and September. General manager Charlie Kurtzman, an old hoopla expert, liked what he saw and he hoped to keep up the high-sell on all of the pictures booked.

**TALENT DEPARTMENT:** The way the Brooks Atkinson Theatre was thronged with teen-aged girls the other morning, you'd think they were giving away boys. Instead, they were all there (about 600 when we dropped in and the official count stood at 1,000 by noon-time) in answer to an advertised open audition for two leading roles as schoolgirls in "The World of Henry Orient" starring Peter Sellers. He, director George Roy Hill and producer Jerome Hellman listened to the gals speak, watched them walk and made notes about which should be seen again as photographers clicked away like crazy.

Mothers were directed to wait outside and their darlings were on their own. Some used ingenuity insisting at the door that they had been sent for by the producer while still others drove up in a hired chauffeured limousine to make an impression. Everybody, however, had to wait in line although we secretly suspect that the whole thing was one big big publicity stunt that really paid off.

**THEATRE NOTE:** When is a power sub-station not a power sub-station? Answer: When it's been turned into a theatre as in the case of the new Walter Reade-Sterling theatre called The 34th Street East, which curiously enough happens to be on East 34th Street in Manhattan. We dropped over the other day for a look-see at the house, which seats 298 in the orchestra and 112 in the loge, and found it to be a delightful little theatre architected by John J. McNamara. The former power sub-station will not only house the newest theatre in the Reade Circuit but above it will be the offices of its theatrical film distribution arm, its television and 16mm division and its theatre operation offices which are presently located in various parts of the city. Headquarters will remain at Mayfair House, Oakhurst, New Jersey.

**THE METROPOLITAN SCENE:** Mosquito bites etc. respond well to Caladryl after all the newer high-powered gismos failed. . . . Eight year old Liam McSorley flew to Rome alone and is summering with his grandparents. If daddy Lars had consulted us, we would have taken the kid over if he had sprung for the fare. . . . Wonder why Paul Baise has his arm in a sling? . . . Attention all those who know Sid Rechetnik: He's shaven his mustache off. . . . The Harold Rands had a girl. Wonder if DFZ is a godparent? . . . Columbia filming a sequel to "The Interns" called "The New Interns." Well, we suppose it could have wound up as "The Sons of The Interns." . . . We forgot to mention Charlie Alicoate's name the other week so guess we're even now. . . . Aside to Dr. L. F. Avayzian at Will Rogers: Thanks. . . . We also forgot to mention Jerry K. (Paramount) Levine so this takes care of that too. . . . Aside to Herman (NSS) Robbins: Thanks for them thar kind words and the Harkness Pavilion of Presbyterian Hospital is a heck of a place to spend the summer if you don't have to go back to the salt mine on the ninth floor as soon as possible, y'hear.

## 92 Per Cent Booking For Paramount Weeks

NEW YORK—The industry's annual "Paramount Weeks," being celebrated this year July 17th to 30th, are rapidly approaching their goal of bookings of Paramount product at every theatre in the United States during that period, it was announced by Charles Boasberg, president and general sales manager of Paramount Film Distributing Corp.

According to latest reports from the field, Paramount features or short subjects have been booked in 11,815 theatres for "Paramount Weeks," Boasberg said. This represents 92 per cent of the nation's conventional and drive-in theatres.

"Based on this strong showing to date and the superior boxoffice power of many of our attractions, I am sure that we will easily achieve our 100 per cent goal," Boasberg said. "I am especially pleased that the largest share of bookings is coming from feature product."

### Christmas Seal Trailer

HOLLYWOOD—Frank Sinatra has completed a filmed two-minute trailer in behalf of the National Tuberculosis Association's Christmas Seal campaign. The trailer will be released theatrically during December.

### MGM Block To TV

HOLLYWOOD—Richard A. Harper, director of syndication and feature sales, announced that MGM will make available to television 30 more post-1948 films.

**MOTO**  
**CAN BE CUT**  
**WUJ/S**  
**BY SWITCHING TO FILMACK'S**  
**TEASERETTES**  
**AND**  
**TRAILERETTES**  
**AS A LOW PRICED**  
**PREVUE**  
**SERVICE**

If your theatre is making very little money or actually losing money, and you want to hold down your expenses, this economical trailer service is made to order for you!

TEASERETTES, while not as elaborate or revealing as regular production previews, do a very effective job of selling your coming attractions.

TEASERETTES are a 3-frame trailer with star and production stills . . . attractive hand-lettered titles . . . art backgrounds and a compelling off-stage voice of a professional announcer.

TRAILERETTES are a single frame trailer with a title of the cast and a production still, either with music or silent.

**TRAILERETTES \$1.00 EACH**  
**TEASERETTES \$2.00 EACH**  
**CAN ALSO BE USED AS CROSS-PLUGS!**  
**MINIMUM ORDER \$3.00 Plus Postage**

No Contracts  
To Sign,  
No Returns.

**Filmack** 1325 S. Wabash Chicago

# LONDON Observations

By Jock MacGregor

DO WE GIVE the public the service it really wants? Are we in a rut and working too much to suit our own book? We know everyone has two businesses—their own and the film industry—and are apt to resent observations from outsiders but they are our customers. Now with falling attendances, it is not easy to brush off all the criticisms, many of which are too persistent to be constantly dismissed. Cropping up most regularly are complaints about the bad timing of programs. Justification for this was rammed home to me recently when passing a classy suburban house with an average program announcing on the marquee that the last house started at 7 p.m. This makes it hard for people, whether they work in factory, office or elsewhere, to get home, have a bite, and reach the theatre in time for the show. And with such co-feature bills each picture is supposedly equally entertaining. In consequence people want to see the whole show.

Now much national press advertising shows that many London suburban houses start their films simultaneously irrespective of local requirements. This, by stressing the difficulties of getting to the theatre on time, could as easily hold off as attract patrons. The early starts are generally blamed on the times of the last buses. This is old fashioned thinking and not very realistic. Not only does car ownership increase daily but if there is a full house everyone won't get on that last bus!

Nearer the heart of the matter is getting the staff and not the audience home, but this can be overcome. A seaside independent tells me he was really up against things and as a last resort started his last house at 8:30 so that patrons could eat first. In return for a foyer display a taxi firm drives the staff home. Now he is having the best season in years and he is sure that the indifferent weather has had little to do with it.

Actually timing in the West End, save for road shows, is not all that bright. It is almost impossible to get lunch and catch the feature at, say 2:30 p.m. This makes it hard for day trippers after a morning shopping to see a top movie. In consequence the industry loses a particularly valuable customer—the one who returns home and brags about seeing a show. If traditions could be forgotten, timings could be adjusted by the dropping or the inclusion of some shorts in certain performances.

The Board of Trade's report on quota for the year shows that most theatres now show British films because they are box office and not because they must. Some 92 per cent of all theatres achieved or exceeded their obligations and the majority of those which failed did so by only a small margin and in many cases reflected the fact that their competitors exceed theirs. ABC and Rank circuits showed 43 and 39 per cent respectively against the 30 per cent required. . . . With Associated British, Butlins Holiday Camps and Smart's Circus jointly promoting the new Marineland at Southsea, board meetings with C. J. Latta, Jack Gollatte, Bill Butlin and Billy Smart will look like Variety Club charity meetings. Here is an opening which must be in aid of the Heart Fund! The London Tent's next big promotion is the premiere of "PT 109" at the Warner. This will be a classy affair. There is no doubt about the correct dress. Invitations read: "White Tie and Decorations." There will be a rush on the dress hire firms. . . . Brief encounter in the Dorchester Bar was with Isador M. Rappaport, Philadelphia exhibitor, who was lunching with veteran producer Herbert Wilcox. . . . There are big changes on the show business reporting front. With David Lewin going to the Daily Mail, former tradepaperman Peter Evans has been promoted Entertainment Editor of the Daily Express. . . . Headline from the official Unitalia publicity blurb: "The Italian 'reality' film is not the French 'truth' film." That's a relief!

A new addition to the road show attractions is the Coliseum Cinerama which reopened with a slap up premiere of "Wonderful World of the Brothers Grimm" in the presence of Princess Margaret. Some \$300,000 was spent on converting the famous legit house to the new medium. With new decorations, draperies and carpeting it positively sparkled as Nicholas Reisini welcomed the royal guests and such stars of the show as Laurence Harvey, Yvette Mimieux and Russ Tamblyn. The auditorium is ideal for Cinerama as the sweep of the circles seems to merge with the 30x80 foot screen. A drastic reseating was necessary. With the elimination of the entire gallery, seats in the stalls and circles, capacity has been reduced from 2700 to 1400.

The opening was the first London chore for Ron Lee on joining Cinerama. He seemed to be everywhere doing everything and obviously a great deal of the credit for the exceptionally smooth running of the evening falls on his shoulders.

David Kingsley announces that after repaying \$1,654,800 to the Government's National Film Finance Corporation, British Lion's net profit for the year is up by \$28,225 (at \$1,312,948) and that a six per cent dividend is being paid for the second consecutive year. The finances have now been reorganized to make this a million pound group. A degree of the confidence in which they face the future may be gleaned from the fact that in the consolidated profit and loss account no provision is made for losses on films not released at 31st March 1963 whereas \$140,000 was charged for the previous year.

## Mann Circuit Building Minn. Cinerama House

MINNEAPOLIS—Ted Mann, president of the Mann Circuit headquartered here; announced the addition of a 1500-seat theatre to the chain. The as-yet-unnamed theatre will be the first built in Minneapolis expressly for the new one-projector Cinerama process and will also be equipped to show Todd-AO and all other standard forms of motion picture processes. Construction will begin shortly.

Mann stated that after exhaustive survey, it was decided that the new theatre, to be ready by early 1964, would be located at the Southtown Shopping Center, 78th Street and Penn Ave., the newest and finest shopping center in Minneapolis. The theatre will serve the Edina and Southdale area including Richfield, Bloomington and South Minneapolis and is easily available to the entire Metropolitan Minneapolis area.

The veteran exhibitor also said that the new house would have parking facilities for 500 cars and would include all the latest innovations.

## 3 Col. Breaks In 'Seventeen'

NEW YORK—Columbia Pictures releases will be highlighted in three important articles in the August issue (on newsstands July 30) of Seventeen Magazine, the popular teen-age publication. The breaks include the selection of Jerry Bresler's production of "Gidget Goes to Rome" as the "Picture of the Month," a five page spread on Peter Fonda, who is starring in two Columbia releases, Carl Foreman's "The Victors," and Robert Rossen's "Lilith," and an interview with Leslie Caron, star of "The L-Shaped Room," in the magazine's popular "Hollywood Scene" column.

In his review of "Gidget," Edwin Miller, the publication's entertainment editor, says, "A cheerful frolic, "Gidget Goes To Rome" is the latest, and in many ways, the best of the trio of films about the popular teen heroine . . ."

Peter Fonda is also interviewed in a major entertainment feature, with photos, "Peter Fonda On His Own."

## Ruth Pologe Heads AMPA Unit

NEW YORK—The appointment of Ruth Pologe, eastern advertising and publicity manager of American-International Pictures, as chairman of the 1963 AMPA Awards Committee, was announced by Melvin L. Gold, president of the Associated Motion Picture Advertisers. Presentation of the awards is tentatively scheduled for early September.

## Technicolor Projector To Exhibit

NEW YORK—The 8mm Instant Movie Projector designed and manufactured by the Technicolor Corporation has been selected to demonstrate the U.S. educational system in a permanent exhibit at Geneva, Switzerland. The exhibit, under the auspices of the U.S. Office of Education in the Department of Health, Education, and Welfare, comprises eight different subjects.

## T-L Contests "Stranger" Nix

NEW YORK—Trans-Lux Distributing Corp. has begun a suit attacking the New York censor's refusal to license "A Stranger Knocks" without deletions.

Actual filing of the suit is expected by the end of the month in the appellate division of the New York Supreme Court at Albany, with trial by September.

## Perkins Wins French Oscar

PARIS—Anthony Perkins has been awarded the "Victoires du Cinema Francais" (French equivalent of the "Oscar") as best foreign actor for his performance in Anatole Litvak's "Five Miles To Midnight," a United Artists release.

## Rogers Collection Drive Meet

NEW YORK—A Will Rogers Hospital and O'Donnell Memorial Research Laboratories drive meeting was held yesterday at Loew's home office projection room to kick off the audience collection phase of the industry's "Encore Sales Managers Drive."

## ALBANY

Louis Nizer, noted industry lawyer, who is a trustee of the Oliver Wendell Holmes Association, which sponsors the Rensselaerville Institute, which is holding a "Film Festival" as part of its study of "Man and Science," participated in the opening forum. Motion pictures in 16mm are shown two evenings weekly with the New York State Education Department and Encyclopedia Britannica Films cooperating with Dr. Hugh M. Flick, associate commissioner for cultural education and special services, in the program, which includes "Gigi," "The King and I," "Carousel," "Red Balloon," "Grand Hotel," "Goodbye, Mr. Chips," "Kiss Me Kate" and Chaplin shorts. . . . Legal pundits debated the effect, major or minor, on the State's motion picture licensing law of the four to three decision by the Court of Appeals which held that Henry Miller's novel "Tropic Of Cancer," widely sold and highly controversial book, is "obscene"; and that it does not come "within the class of publications entitled to constitutional protection."

## ATLANTA

Charlie Simpson, president, Capitol Releasing Company, was recuperating at home following hospitalization. . . . A \$200,000 motion picture theatre will be built in Columbia, S.C., this fall. . . . Willard Wright has been appointed manager of the Martin theatre in Atala, Ala. . . . Curley Burns, sales representative for Columbia, has resigned to handle Lucky, a type of Bingo, for drive-ins. . . . Donald Howell, manager, Capital City Supply Company, has resigned. . . . Neil Middletown has been appointed publicity chairman of WOMPI; and Polly Puckett, social chairman. . . . A building that once housed the Ponce de Leon theatre was destroyed by fire.

## BOSTON

Motion picture producer James H. Nicholson, president of American International Pictures, will speak at the combined regional convention of Theatre Owners of New England, Inc., and Theatre Owners of Connecticut at Griswold Hotel and Country Club, Grotton, Connecticut. It will mark the first time a producer has delivered a major address at one of the theatre owners' conventions. "New Concepts of Our Business" will be the theme of the convention, and producer Nicholson was chosen to speak because of his pioneering efforts on behalf of exhibitors in producing films to help keep the theatres supplied with ample product, Carl Goldman, executive secretary of TONE, said. Julian Rifkin, president of TONE and head of the Rifkin Drive-In Theatres, Boston and George H. Wilkinson, Jr., president of the Motion Picture Theatre Owners of Connecticut (MPTOC), are co-chairmen for the event with Goldman and Herman M. Levy, coordinators. The "toastmaster general of Boston's film row," George Roberts, will officiate at the President's Banquet, and top TOA national figures will join the New England group for discussions of industry problems. An all day golf tournament has been arranged, and the largest attendance of exhibitors, distributors and film personnel in the history of the New England group is expected. Previously, conventions have been held in Massachusetts, usually on Cape Cod. TONE was previously known as IENE (Independent Exhibitors of New England).

## BUFFALO

Bob Boasberg (brother of Charlie Boasberg of industry fame) is vacationing in Europe. A prominent Buffalo attorney, Boasberg has been named general chairman for the annual Fall Guy Show of the Buffalo Tent of the Saints and Sinners. Senator Barry Goldwater will be the Fall Guy at this year's show, set for the Statler Hilton. . . . Reservations are pouring in to Tony Kolinski, manager of the Warner Bros.' exchange, and Clint LaFlamme, Delaware ave. headquarters, Tent Seven, Variety Club of Buffalo, for the annual Golf Outing at the Erie Down Golf and Country Club. . . . James J. Hayes, Cinema, and Irving Singer, Dipson Amherst, are wearing wide smiles these days. Said smiles are due to business generated by "Irma La Douce." After terrific first weeks, "Irma" is continuing to pack both houses. It's a day-'n-dater with the downtown Cinema and suburban Amherst both setting boxoffice records. . . . Theatre organ enthusiasts heard a two-theatre morning concert in downtown Rochester. D. O. Schultz, theatre organ buff who announced he has purchased the Paramount theatre organ for his home, said the organ will be heard in the theatre again before it is moved. The group has been working on restoration of the old organ. After listening to the Paramount organ, members of the theatre organ assoc. went to the Palace to hear Leonard MacClain of Philadelphia play for an hour to compare the tone of the two large organs of the same make. . . . Floyd Fitzsimmons, field rep for Warner Bros., was in Buffalo concerning "PT-109" promotion plans. Ed Miller, Paramount, is arranging the model kit promotion, in which kits of J.F.K.'s PT-109 will be awarded as prizes for a radio station contest. . . . Pat Dwyer, 20th-Fox ad-pub rep is a busy man these days with "Cleopatra" and other 20th-Fox offings going full blast.

## CHICAGO

Essaness Harlem Outdoor theatre was robbed of several thousand dollars night receipts. . . . Patriotic colors of red, white and blue were used in B and K's newspaper ads for July 4th. . . . Sheridan Outdoor theatre recently featured a four film bill, offering free coffee and doughnuts before the last show. Nurses were in attendance for any patrons who might faint from the film shockers shown on the screen. . . . Balaban and Katz contracted for the telecast of the Liston-Patterson bout. Admission was set at \$4 for the telecast to be shown at the following B and K theatres: Marbro, Chicago; State, South Bend, Ind.; and Palace, Peoria. . . . Seymour F. Simon, attorney for Allied Theatres, and his wife announced the engagement of their daughter, Nancy, to Herbert Reed Harris, son of Mr. and Mrs. Jack Harris. . . . Directors of General Outdoor Advertising Co. Inc. voted to merge with Gamble-Skogmo-Inc. of Minneapolis. Both companies are well known to the theatre concession trade. . . . Edward F. Jansson, prominent midwest architect who designed many theatres and public buildings, is dead. He is survived by a wife, two daughters, a son, and a brother. . . . 50 prints of "King Kong" have been ordered for the Chicago run. . . . Filmack Studios filmed the collection pitch for the 1963 Christmas Seal Fund, using Ann Landers, nationally known Advice-to-the-Lovelorn syndicated columnist for the Chicago Sun Times. Filmack also produced the La Rabida film for 1963, with Lee Phillip, well known tv personality, at the helm. . . . Al Simon, former restaurant operator on film row, is greeting his friends in his new spot

on West Randolph St. . . . Filmack has added a new convenience for its customers, by installing an electric secretary phone answering service permitting customers to phone in rush orders after 9:00 p.m. when the new extra low phone rates are in effect. . . . Nancy Kovack, starring in "Jason and the Argonauts," was here to boost the film. . . . Herbert B. Lagenbacher, 67, movie projectionist for 20 years at the United Artists theatre, died at the St. Francis hospital, Evanston, Ill. He worked for Balaban and Katz for 35 years. He is survived by a widow, two daughters, and two grandchildren. . . . Oscar Brotman's showmanship has received wide publicity for bringing a live dolphine to State Street. Mayor Daley thought it such a splendid idea he personally OK'd the permit for the dolphine's tank to be placed on the sidewalk in front of Brotman's Loop theatre for the opening of "Flipper."

## CINCINNATI

Perfect weather and a variety of product from which to choose added to the enjoyment of the thousands of vacationers who were here during the opening week of the summer season. Attendance was very good in many drive-ins that celebrated the Fourth of July weekend with all-nighters. Many served free coffee and doughnuts at daybreak. A quick survey showed that the general attendance throughout the area was very good. . . . Milton Gurian, AA manager, reported that "55 Days at Peking" enjoyed good boxoffice in its nine area situations. Bob McNabb, 20th-Fox division manager, was in and seemed pleased with reports on "Cleopatra" at the Grand and for "The Longest Day" which played in nine area houses. . . . Margaret Woodruff, Columbia booker, has reported a saturation set-up for "Jason and the Argonauts" in 45 situations. . . . Film Row visitors included Clyde McCoy, Williamson, W. Va.; Lestley Chiders, Pikeville, Ky.; Dicke Dickerson and Nick Condello, Springfield, Ohio.

## COLUMBUS

Milton Yassenoff, general manager of the Academy-Neth circuit, is recovering in Grant

More  
light  
+  
slower burn=  
lower costs

**N**ATIONAL  
TRADE MARK

**PROJECTOR  
CARBONS**

Hospital following an operation. . . . Sam Shubouf, manager of Loew's Ohio, has returned to his desk following hospitalization. . . . Samuel T. Wilson, theatre editor of the Columbus Dispatch, has resumed work after discharge from Riverside Hospital following an operation. . . . Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, attended the National Allied Board of Directors meeting in Detroit and noted that "a spirit of optimism" prevailed at the meeting. . . . Members of the Board of Directors of ITOO met recently at Sandusky. . . . Charles Sugarman, operator of the New Main, East Side first-run, promises that the 1,100-seat theatre will become "the most comfortable and eye-appealing theatre in Central Ohio" following present remodeling and re-decoration. New air conditioning equipment is being installed. . . . Excavation for the 1200-car parking garage at the State House has been started along State St. opposite Loew's Ohio, RKO Grand and Hartman legitimate theatre.

## DALLAS

The Gordon B. McLendon Co., radio station operators headquartered here, signed with United Artists to produce radio spots promoting major U.A. releases. Fred Goldberg, U.A. vice-president, said spots will be supplied to all stations as a supplement to regular radio commercials created by the studio. . . . Rufus Blair, veteran publicist, is working on the new hour long color TV series "The Greatest Show on Earth," a Desilu fall entry on ABC-TV and WFAA-TV in Dallas. . . . Multiple openings were announced for three films: "Mondo Cane," "Hercules and the Captive Women," and "The Black Zoo." . . . Future film releases by American International Pictures were discussed by AIP representative Leon Blender. "Beach Party," an AIP release, was discussed with exhibitors at Variety Club followed by private screenings. . . . The color film of Richard Strauss' "Der Rosenkavalier" will open a 30 city American road show at the Preston Royal. A one day showing is to be sponsored by the Dallas Civic Opera. . . . Dallas gave an amazing response to the showing of "The L-Shaped Room" at the Fine Arts. Norm Levinson, general manager of the Trans-Texas and Gene Welch, manager, said that the film, in its first week, earned around \$15,000. . . . Services were held here for L. L. Dunbar, who formerly owned the Cliff Queen. . . . Jerry Meagher reports that the Irving city commission has approved a rezoning to permit the construction of a drive-in by Meagher and his mother, Helen Fisher. The drive-in will have a 750 car capacity. . . . Services were held for Jack Bettis, 55, former drive-in theatre operator in Dallas, who has lived in Blanket, Tex., where he owned a ranch. He also operated theatres in western Texas. . . . Ukie Sherin, the comedian, headed a motorcade to Fort Worth where "The Feudin' Fools," a picture he made with the Bowery Boys in 1951 was showing at the Meadowbrook. . . . Gene Welch, manager of the suburban Fine Arts, reports his office has been flooded with telephone calls requesting matinees for the showing of the British import, "The L-Shaped Room." . . . Raymond Willie, general manager and vice-president of Interstate Theatres said that "never has a motion picture road show of any kind topped the advanced sale record of "Cleopatra." Texas was the only state in the nation to have four simultaneous premieres of the film. "Cleopatra" with a strong edge in advance sales, is expected to top the "Ben Hur" 46 week record. . . . Lt. Governor Preston Smith will

be an honored guest at the banquet of the forthcoming International Convention and Seminar of the Women of the Motion Picture Industry, in Dallas. The banquet will be held in the Regency Room of the Adolphus Hotel, the convention headquarters. Governor Smith will receive the "Distinguished Independent Texas Theatre Owner" (DITTO) Award. This is the initial presentation of the Dallas WOMPI DITTO award which was especially created for this occasion. In addition to Governor Smith's political accomplishments, he owns and operates a circuit of drive-in theatres in West Texas. . . . Negro members of Dallas' Community Relations Committee informed 125 leaders of the organized Negro activity in Dallas that all of the city's motion picture theatres are now open to all citizens. . . . A trio of Dallas writers have come up with a comedy which may develop in the not-too-distant future as a Bob Hope film. Bob Bixler, former Paramount exploitation chief in this area and a close friend of the comedian, Neiman-Marcus vice-president Warren Leslie and Bob Hunter, onetime press agent here for United Artists, have written "The Floor-walker" with Hope definitely in mind.

## DENVER

The "Cleopatra" opening was big news here as in 39 other cities. Mrs. Vera Cockrill, owner-manager of the Denham, arranged two premieres—the first sponsored by the Denver Fashion Group on opening night and the second, sponsored by the Metropolitan Association for Retarded Children (a reserved seat affair at \$25 per couple). . . . Mike Kelley, nephew of H. T. Bill, Universal shipper, is to be married this week. The formal ceremony will include 53 guests, five of whom are coming all the way from Guam. . . . John W. Ramey and Miss Naoma Peck are running the Estes Park for the estate of the late Ralph Guinn, who operated the theatre in the Colorado summer resort town for some 40 years. . . . Most of the downtown theatres participated in a special promotion called "Working Girls' Night Out" wherein any working girl could buy a ticket to the first run downtown theatres for half a buck and could also take advantage of a special priced dinner at two leading cafes downtown. . . . Mrs. Amy Sullivan is retiring from Fox Intermountain Theatres after 25 years in the district office. . . . Col. Joe Ungerleider, retiring from the Army after 22 years service, has been made house manager of the Denver. Prior to entering the Army he was assistant manager at the Ogden.

## HOUSTON

Cliff Robertson visited Ellington Air Force Base to brush up on aircraft used in World War II for his new film, "633 Squadron." . . . Peter Breck, the former Alley Theatre actor, was cast as one of the leads in the Hollywood production of "Shock Corridor." . . . The new Oak Village has inaugurated a series of kiddie shows each Saturday morning at 9:45 a.m. The program includes a full length feature, a serial and a cartoon carnival. . . . Charles Payne reports that "How the West Was Won" is now in its 17th week at the Windsor Cinerama. . . . Another long term run is "Lawrence of Arabia" now in its 14th week at the Alabama. . . . The three hour and 43 minute version of "Cleopatra" replaced the four hour and three minute version at the Tower. . . . Jock Mahoney, Hollywood's latest Tarzan, will make a personal appearance here in conjunction with the opening of the latest Metro-Goldwyn-Mayer film in the series, "Tarzan's Three Challenges." . . . The Post Oak D-I was of-

fering free passes to the drive-in to patrons who could guess the identity of the five disguised guest stars prior to the end of the film showing. . . . The Hi Nabor D-I was offering patrons special admission prices of \$1.50 per carload to see a three feature film show or 90 cents for single admission. . . . The all-Walt-Disney program of "Savage Sam" and "Yellowstone Cubs" continues drawing crowds at the Delman, according to Ellis Ford, manager.

## JACKSONVILLE

Mamie Newman, Columbia booker, left here on her vacation to visit her sister in Atlanta. . . . Charles Turner, Metro salesman, also headed toward Georgia for some vacation enjoyment. . . . Horace Williams, new owner of the Topper, Folkston, Ga., visited Filmrow with his daughter. . . . Alex Weinstock has acquired the Riviera, Riviera Beach, from former owner Elias Chalhub. . . . James Tosto of Miami took over operation of the Goulds from Jules Gessin. . . . E. M. Loew has closed the Hallandale D-I, Hallandale, to concentrate his energies on operating the Gulfstream, located in the same south Florida community. . . . Wilma Murphy, Universal staffer, has resigned in order to take over a secretarial post at Cape Canaveral in connection with the NASA space projects. . . . Earl Turbyfill is new booker for the Arrow D-I, Hollywood. . . . Ed McLaughlin, Columbia manager, and Marvin Schubert, Columbia salesman, spent several days visiting exhibitors in the St. Petersburg area. . . . Ed C. Deberry, Paramount executive from New York, came in to confer with Fred Mathis, Paramount manager, and his staff. . . . A new biller on Bob Capps' staff at Metro is Linda Mills. . . . Another Filmrow newcomer is Sarah Haro, a billing clerk at Columbia. . . . A summer full of fine screen entertainment, coupled with frequent rain squalls and hot, humid weather, have served to lure thousands of patrons into the air-conditioned comfort of local theatres to the delight of exhibitors. Currently, top screen product is being made available to residents and tourists. . . . Leon P. Blender, American International Pictures' vice-president in charge of sales and distribution, was the genial host to a large group of exhibitors, film buyers, circuit and independent bookers and other guests at a cocktail party and dance in the Roosevelt Hotel's grand ballroom. The social event followed a special invitational screening of "Beach Party." Assisting Blender in caring for the guests were Jimmy Bello, AIP manager from Atlanta; Charley King, local AIP manager; Al Svoboda, AIP salesman; Leonard Adams, AIP booker; and 12 lovely, young professional models.

## MIAMI

Dana Andrews and the supporting cast of "Calculated Risk" arrived for the opening at the Grove Playhouse, legit. . . . British film star Peter Sellers arrived to judge the Miss Universe Contest in Miami Beach. . . . "Long Day's Journey Into Night" was doing capacity business at the Mayfair, Sunset, Parkway, and Normandie. Although Wometco execs. had their fingers crossed because of the film's powerful dramatic theme, word spread about the brilliant acting and that did the trick. . . . "Flipper," which was an astounding hit in this area, is rumored to become a television series. . . . Wometco Enterprises, Inc. net income of \$1,043,459 in the first 24 weeks of 1963, has set an all-time record, up from \$916,197 in a similar period last year. Per share earnings reached 72c for the period, against 64c in 1962, and 41c in 1961. Gross income was

\$9,950,741, better than a million-dollar increase from last year's \$8,915,101. Co. directors declared the regular quarterly dividends of 15c a share on the Class A stock and 5½c on the Class B, payable Sept. 13 to stockholders of record Aug. 30. Richard Wolfson, vice-president, stated all divisions showed financial improvement during the second quarter. . . . Contracts for construction of a \$250,000, 900-seat theatre in the Winter Park-Casselberry-Sanford area, were signed. Construction will begin shortly on the Cinema, to be part of the Seminole Plaza Shopping Center. General Drive-In Corp. will operate the house, which is set to open Christmas Day. This will be the 12th General Drive-In Corp. Cinema situated in shopping centers in Miami, Pompano Beach, Tampa, and other cities in Florida. . . . Jack Mitchell, Wometco Enterprises, is running a "Why My Dog is Different" contest in connection with "Savage Sam" at the Carib, Miami, Miracle, 163rd St., Palm Springs, and Gateway. Rules of the contest are given on the Popeye Playhouse and Ranger TV shows with entrants invited to send in a post card about why their dog is different. Winner will receive round trip flight to Disneyland, all expenses paid, for child and one parent. Albums from the picture comprise 85 other prizes.

## NEW HAVEN-HARTFORD

Ray McNamara, resident manager at the Allyn, Hartford, for New England Theatres Inc. (AB-PT), his wife, Helen, and son, Paul, returning from two-week respite on Cape Cod. John R. Patno Jr., Paramount, Springfield, supervised Hartford while McNamara vacationed. . . . Mrs. Margaret A. Mortensen has resumed daily matinees at the Stanley-Warner Capitol, Willimantic. . . . Richard Wilson, with a background in the outdoor amusement field, has joined Lockwood & Gordon Theatres as manager of the East Windsor Drive-In, succeeding Bruce Lessard, resigned. . . . The 7:15 p.m. evening curtain for Columbia's "Lawrence of Arabia" on Tuesdays is proving increasingly popular at the Perakos deluxe Elm, Hartford. Attraction is screened at 8 p.m. all other evenings, with exception of Sundays (7:30 p.m.) A new summer policy charges only 75 cents for children (under 12) at 2 p.m. daily matinees. . . . Al Swett, Stanley-Warner zone advertising-publicity manager, planted a newspaper coloring contest for the Roger Sherman Theatre, New Haven, premiere of Buena Vista's "Savage Sam," awarding \$25 savings bonds to first-place winners in both boy and girl categories. . . . The Lockwood & Gordon Waterford Drive-In, Waterford, conducting a nightly Movie Quiz in its concession building—topical questions are asked—is awarding guest passes plus bowling alley passes. . . . "Buck Night," a plan under which all cars are admitted for one dollar regardless of number of patrons, has resumed for the season in perhaps half-a-dozen D-I's across the state.

## NEW ORLEANS

Betty Murray, Exhibitors Co-op Service secretary, and D. C. Dancer slipped away to Sumter County, Alabama, for their matrimonial knot tying. . . . Don Kay, president, Don Kay Enterprises and his representative in the New Orleans and Memphis territories, Floyd Harvey, Jr., flew to Kansas City for conferences with Beverly Miller, in charge of sales for Motion Picture Investors. . . . Gulf State Theatres installed a new concession at their Twin Drive-In, Lafayette, La. . . . Catherine D'Alfonso, Warners' cashier department,



Seen at a recent cocktail party and buffet at the opening of Budco Theatres' 61st Street Drive-In in Southwest Philadelphia, Pa., were: Max Gillis, Allied Artists' branch manager; Max Bernstein, Allied Artists' salesman; Charles Beilan, Altura-International branch manager; William Mansell, Warner Bros. branch manager; Dave Cooper, Warner Bros.; Ed. O'Donnell, Warner Brothers; and, in the background, Allen Strulson, 20th-Fox; Carl Reardon, Universal sales manager; and Claude J. Schlanger, head, Budco Theatres.

visited her daughter and new granddaughter in Ft. Rucker, Ala., and also her mother in Atlanta. . . . Sympathy is extended to WOMPI Charlotte Niemeyer, Universal, on the recent death of her sister. . . . Ernest Rocco Demma, nephew of Mamie Dureau, president, Masterpiece, is spending his vacation time working in the exchange's office. He is quite a baseball player. . . . The local WOMPI chalked up over 508 hours of service of one kind and another in their charity welfare work. They are now selling ball point pens as tenth anniversary souvenirs. . . . Gulf States Theatres have installed new carpeting in their Haven, Brookhaven, Miss., and the Yazoo, Yazoo City, Miss. . . . Mr. and Mrs. Henry Hammond stopped off for a visit with manager Ben Jordan and staff at Allied Artists. He is AA sales representative in the Memphis territory. . . . Judy Ballam, daughter of H. J. Ballam, Hodges Theatre Supply engineer, was married in Metairie, La., to Tim Dorman. . . . Mrs. Edna Zeller, United Theatres staff, was granted a three months leave of absence to go to Fort Bragg, N.C., to be with her daughter and son-in-law, who are expecting. . . . Herman King was in plugging his newest production, MGM's "Captain Sindbad." . . . Columbia exploiter Harry Hollander was in in connection with "Bye Bye Birdie." . . . M. A. Connett closed the Ritz, Greenville, Miss., for the summer. . . . Asa Booksh, manager, RKO Orpheum, entertained members of the Golden Age Movie Club at a morning theatre party. . . . Claude Bourgeois, associate owner of a string of theatres in Louisiana and Mississippi, is hospitalized.

## PHILADELPHIA

Frankie Avalon and Annette Funicello, two of the stars of American International's "Beach Party" appeared in person with the film at the Steel Pier, Atlantic City, N. J. . . . The Stratford, Seventh and Dickinson Streets, was reopened by Paul Klieman with all seats 25 cents and only one show nightly. . . . Shirley Berkowitz, secretary to AIP's division manager Ed Heiber, and Marty Herman, sales representative, plan an August wedding. . . . Rube Rabinowitz, has closed the Howard after a try. . . . Robert A. Kositsky, manager, State, Newark, Del., announced that the theatre is being completely renovated with decorating being done by David E. Brodsky Associates. . . . Film Row visitors

were Mike Levinson and Elmer Hollander. . . . Ampro Decorative Company, manufacturers and designers of stage curtains and equipment, are now located in new and larger quarters at 5328-30 Paul Street, Phila., 24, Pa.

## PORTLAND

Sol Maizels, Aladdin, began a foreign film festival (32 top pictures to be shown for a four week period) to be called "Art Film Hootenanny." Double bills have been chosen for a Tues.-through Fri.—Sat.-through-Mon. schedule. Pictures were picked with emphasis on similarity of theme and mood: "Seven Samurai" and "Hidden Fortress"—Japanese films directed by Akira Kurasawa and starring Toshiro Mifune—opened the series, to be followed by "Ballad of A Soldier" and "Last Ten Days," Russian and German films. . . . Chet Beale, Laurelhurst manager, playing United Artists' "The Great Escape," had to drop his second feature over the July 4 holiday to accommodate the crowds that came to see the John Sturges' headliner. "Fantastic!" he said. . . . A screening of U.A.'s "Irma La Douce," held for area exhibitors, was so heavily attended it was necessary to hold an afternoon session. . . . "Cleopatra" in its Northwest debut at the Paramount, reportedly earned between \$6,000 and \$6,500 for the Parry Center for Children, who sponsored the benefit first night. A champagne buffet was staged in the lobby by the Parry Center committee.

## ST. LOUIS

Crest Film Distributors have been appointed the distributors for Signal International products in the St. Louis and Kansas City areas. Harry Gaffney of Signal, met with Herman Gorelick in Kansas City recently to discuss the new affiliation. Their first release is "Phony American" and "Panda and the Magic Serpent!" George Cohn is accompanying Herman Gorelick on a Kansas City trip this week to meet all the exhibitors. . . . Mr. and Mrs. George Kerasotes and two sons left for a European trip with Greece as their ultimate destination. The Kerasotes have family in Greece. . . . Dave Arthur, Arthur Enterprises, Inc., was a guest on the "Tonight in St. Louis" show recently. . . . The Missouri-Illinois Theatre Owners are working on plans for their Lake of the Ozark's meeting in the fall.

## SALT LAKE CITY

The Uptown was jammed to the walls when a record crowd of 1,200 senior citizens (70 or older) gathered to see a free showing of the Walt Disney film, "Summer Magic." One attendant was 103 years young. One of the most spry was Wm. A. Moody, who celebrated his 93rd birthday a few days ago, and was attending the showing with his bride (age undisclosed). After the showing of "Summer Magic" the crowd also was obviously thrilled with the short feature, "Songs at Eventide" featuring the local but well known Tabernacle Choir. The show treat was provided thru the courtesy of Ted Kirkmeyer, city manager of Fox Theatres; Tom McMahon of Disney Productions, and Harold Jensen of the Old Folk Central Committee here. The oldest man and woman each received an

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The Canadian Picture Pioneers recently commemorated the 60th anniversary of motion picture exhibition in Canada at a diamond jubilee luncheon at the Park Plaza Hotel, Toronto. At the microphone of the head table is seen Dan Krendel, president, Canadian Picture Pioneers.

electric clock. The Uptown staff volunteered their services. . . . Two free tickets to any performance of "Cleopatra" are being given by State Savings and Loan Ass'n. here when opening a new account. . . . A story of frontier Wyoming, "Cattle King," is drawing intermountain interests. The film stars Robt. Taylor and opened at Uptown and Ute Drive-In. . . . Horace Wm. Burkinshaw, 83, Sandy, Utah (South Salt-Lake) a pioneer motion picture theatre owner, died of a heart ailment in a Salt Lake hospital. He started in the theatre business in 1911, showing movies in Lark, Salt Lake County, later buying portable machines and exhibiting movies throughout Salt Lake Valley. In 1936 he bought his first theatre and began nightly shows in Sandy. He then bought another theatre at Midvale, and with his son, built a D-I. . . . Lawrence Welk's featured violinist and vocalist, "Aladdin," was special guest star at this year's Days of '47 Pops Concert.

## SAN ANTONIO

Richard Vaughan, manager of the Texas, reports it was like old times at the Texas with the lobby filled with people waiting for seats to see "King Kong and Godzilla." Vaughan said: "It was 30 years ago that the original 'King Kong' movie was released. It did tremendous business then and on the occasions when it was reissued." . . . A special giant four feature holiday show was staged at the Trail, Towne Twin, Parkair and Kelly drive-ins. . . . A special Air Force display is being seen in the lobbies of the Majestic and Aztec in conjunction with the forthcoming showing of "Gathering of Eagles" at the Majestic. . . . A "Miss Pepsi 1963" contest will be conducted here with the finals to be staged at the Majestic. The winner will receive a scholarship, a wardrobe and an all expense vacation trip. . . . George Watson, city manager of the Interstate Theatres and Lynn Krueger, manager of the Majestic, were among the four judges selecting the local girl to appear in the Warner Bros. film, "Four for Texas." . . . A special boxoffice has been placed in the lobby of the Majestic with a direct line to the Broadway. Tom Peyton is in charge of the boxoffice and reserved tickets for those desiring to see the film at the suburban Broadway. . . . One of the outstanding items being sold at the concession stand at the downtown Majestic, according to Lynn Krue-

ger, manager is a plastic orange containing an orange drink. The orange comes with a plastic cap and straw which may be used over and over. Many patrons come in and buy dozens at a time for their own private use. . . . John Tidwell has been promoted to the post of manager of the Liberty at Tyler, Tex., according to Weldoon Wood, city manager for the Interstate Theatres. . . . Pat O'Brien will play a leading role in "Mister Roberts" for the Peninsula Playhouse at New Braunfels, Tex., in July. . . . Fulltime schedules now are in effect at the Texas at Temple, Tex. . . . Mr. and Mrs. Wayne Fowler have taken over operation of the Follett at Follett, Tex. . . . H. D. Brown reports that his Bronco D-I, Sonora, was closed for several weeks when the screen tower was damaged in a windstorm. . . . Jack J. Veeren, city manager of Stanley Warner Theatres of Texas in El Paso, Tex., was in the Tigua General Hospital. . . . Pouring of concrete grade beams for the 1,200 seat theatre General Drive-In Corp., is building in Capital Plaza in Austin, Tex., has been occupying construction workers. Next the structural steel girders will be set in place and the masonry work will begin. The 100x164.5 ft. theatre will have all of its seating on the ground floor. Only the projection booth and business offices are to be on the balcony level. Target date for completion of the new concrete masonry and steel structure is Christmas 1963.

## SEATTLE

A western division sales meeting of 20th-Fox was held here in Seattle, at the New Washington Hotel. Presiding were Joe Sugar, executive vice president from New York, and Tom McCleaster, western division manager, who also headquarters in New York. Attending the meeting were branch managers Carl Handsaker, Seattle; Joseph Neger, Kansas City; Mark Sheridan, Denver; K. O. Lloyd, Salt Lake City; Morrie Sudmin, Los Angeles; Chas (Mike) Powers, Jr., San Francisco, and Chas. Powers, from Portland. Also on hand were Northwest sales representative Dave Dunkle and Helen York, west coast publicist, who came up from San Francisco. . . . The World Heavyweight Championship Fight will be presented on closed-circuit TV at the Paramount. Reserved seats have been priced at \$6.00; unreserved seats will cost \$5.00.

# REVIEWS

**The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product**

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICESECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO  
VOL. 70, No. 4

JULY 24, 1963

## AMERICAN-INT.

### Beach Party

COMEDY  
100M.

AIP  
(Pathe Color-Panavision)

ESTIMATE: Entertaining comedy has angles.

CAST: Bob Cummings, Dorothy Malone, Frankie Avalon, Annette Funicello, Harvey Lembeck, Jody McCrea, John Ashley, Morey Amsterdam, Eva Six, Dick Dale and the Del-Tones, David Landfield. Produced by James H. Nicholson and Lou Rusoff. Executive producer is Samuel Z. Arkoff. Directed by William Asher.

STORY: Frankie Avalon and his girl, Annette Funicello, are on their way to spend a vacation at a beach house. He thinks they are to be alone but finds the house loaded with their friends invited to be present by Funicello. In another beach house, bearded professor Robert Cummins prepares to study the youngsters for a research work he is doing assisted by Dorothy Malone, who tries to convince him that they are normal American youngsters out to have some fun. Funicello explains to her girl friends that she wants real love and possibly marriage instead of just an amorous interlude. Avalon decides to get back at her by feigning a romance with busty waitress Eva Six. When Harvey Lembeck, leader of a gang of motor cyclists, makes a play for Funicello, she is rescued by Cummings and a friendship develops between them which is taken for romance by Avalon. More complications bring about Cummings shaving off his beard and realizing that he and Malone are in love as well as the reconciliation of Avalon and Funicello with real love in the offing.

X-RAY: A talented and salable cast has been gathered here in an amusing treatment of today's youth. The story is a bit on the weak side and the beach locale becomes a bit confining, but, still, there are angles that can be pushed to advantage such as the comic parts and situations, the "names," the youth bit, the color, the "hep" tunes etc. The cast performs well and direction and production are efficient. The screenplay is by Lou Rusoff.

TIPS ON BIDDING: Higher program rates.

AD LINES: "Come To This 'Beach Party' And Feel Young Again"; "The Fun Film For All Ages."

## COLUMBIA

### Fury Of The Pagans

MELODRAMA  
86M.

Columbia  
(Dyaliscope)  
(Italian-made) (Spoken in English)

ESTIMATE: Another Italian-made spectacle for the program.

CAST: Edmund Purdom, Rossana Podesta, Livio Lorenzon, Carlo Calò, Daniele Vargas, Andrea Fantasia, Ljubica Jovic, Amedeo No-

velli, Nicola Stefanini, Giulio Massimi, Simoneta Simsoni, Raffaella Piloni, Luciano Marin. Produced and directed by Mario Bartolini and Giuliano Simonetti. An Arion Film.

STORY: 2500 years ago, in the Alpine foothills of Northern Italy there is peace between the villages until chief Edmund Purdom's betrothed is raped and slain by brutal neighboring chief Livio Lorenzon, who escapes and joins the Longobard hordes out to conquer all Italy. When he returns years later he has Rossana Podesta as a hostage. Seeking vengeance, Purdom helps her escape and leads the attack against Lorenzon. The village is burned to the ground and besieged; but Purdom finally drives Lorenzon and his horde back. Purdom and Lorenzon fight in single combat with battle axes and Lorenzon is killed.

X-RAY: This spectacle of the dark, dim past is long on action. Featured are the battles and sweeping horsemanship of hundreds and hundreds of extras. The only known names are that of Edmund Purdom and the Italian beauty Rossana Podesta. Livio Lorenzon is a formidable, giant-like villain. There is really nothing new here; but the film should prove okay in the action spots, with the fight between Purdom and Lorenzon with battle axes a standout. There are several ballet-like sequences with scantily clad dancing girls. The cast names of the principals and others may prove amusing to some. They are Toryok, Kovo, Lianora, etc. The wide screen helps; but the dialogue in many spots is both naive and stilted.

AD LINES: "Ruthless Raids Of Vandal Hordes"; "Beware The Barbarians!"

## 20TH-FOX

### Harbor Lights

MELODRAMA  
68M.

20th-Fox  
(CinemaScope)  
(Filmed in Puerto Rico)

ESTIMATE: Fair programmer.

CAST: Kent Taylor, Miriam Colon, Jeff Morrow, Antonio Torres Martino, Jose de San Anton, Braulio Castillo, Ralph Rodriguez, Allan Sague. Produced and directed by Maury Dexter.

STORY: When gambler Kent Taylor gets a call from his brother in Puerto Rico to come see him, he arrives only to find him dead. An autopsy fails to reveal the cause of death. He is contacted by a number of people who mysteriously hint at his knowing the whereabouts of something valuable. Eventually, he learns that his brother hid a huge diamond that was smuggled across the sea from Africa for which he was killed. With Miriam Colon's aid, he finds the diamond and turns the tables on gang chief Jeff Morrow with the police taking over. He and Colon prepare to go to the U.S. together.

X-RAY: This entry has a medium amount of action, suspense and intrigue and it should do okay as supporting slot filler with fair performances and adequate direction and production. Henry Cross wrote the screenplay.

AD LINES: "Murder Gets Him Out of a Smuggling Ring"; "Thrills And Action Galore As Kent Taylor Battles A Ring of Thieves and Killers."

## FOREIGN

### The Marriage of Figaro

COMEDY  
105M.

Union Films  
(French-made)  
(Eastman Color)  
(English titles)

ESTIMATE: Colorful entry for art spots.

CAST: Georges Descrieres, Yvonne Gaudeau, Jean Piat, Micheline Boudet, Louis Seigner, Denise Gence, Jean Meyer, Michele Grellier, Georges Chamard. Produced by Pierre Gerin; directed by Jean Meyer.

STORY: Jean Piat, valet and major domo to Count Georges Descrieres, who is also Governor of Andalusia, is planning to marry Micheline Boudet, head waiting-woman to Descrieres' wife, Yvonne Gaudeau. When Boudet informs Piat that Descrieres is planning to carry out a variation of the traditional custom which allows him to spend the first night with the bride of a vassal, which ancient law he abolished in his province, he plans on thwarting the Count. There is another obstacle to the marriage when Denise Gence claims his hand in marriage because of an unpaid debt. This is resolved when it comes out that she is really his mother, and his father is Louis Seigner for whom she is housekeeper. They have never been married. They are persuaded to wed. Other obstacles are eventually cleared up in the finale which brings the Count and Countess closer than ever. Piat and Boudet are married.

X-RAY: Attendees of opera are more than familiar with the opera by Mozart which is based on the play by Pierre Augustin Caron de Beaumarchais, which he wrote as a sequel to his "The Barber of Seville." The film version, the second ever produced by the well-known Comedie Franciase, has been colorfully done and interestingly presented, with the result that art house viewers who go for this type of film should be impressed. It is properly enacted with the necessary broadness of humor and is well directed and produced. While the length of the on-screen proceedings is a bit excessive, still it will do for the market for which it was intended. The color photography is quite good.

AD LINES: "A Great Classic Becomes A Great Film By The Comedie Franciase"; "A Treat For The Discriminating Filmgoer."

### My Hobo

COMEDY  
98 MINS.

TOHO  
(Tohoscope-Eastman Color)  
(Japanese-Made; English Titles)

ESTIMATE: Cute import.

CAST: Keiji Kobayashi, Kideko Takamine, Norihei Miki, Reiko Dan. Executive producers are Sanezumi Fujimoto and Hideyuki Shino. Directed by Zenzō Matsuyama.

## ALPHABETICAL GUIDE TO 320 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

- A**
- Air Patrol—70m.—Fox 5014  
 Almost Angels—93m.—BV 4989  
 Amazons Of Rome—93.—UA 5025  
 Antigone—88m.—For. 4983  
 Army Game, The—87m.—For. 5058  
 Arturo's Island—90m.—MGM 5009  
 As Nature Intended—65m.—For. 5058
- B**
- Bad Sleep Well, The—135m.—For. 5018  
 Badjao—100m.—For. 4991  
 Balcony, The—84m.—Misc. 5035  
 Beach Party—100m.—A-I 5069  
 Barabbas—134m.—Col. 4977  
 Battle Beyond The Sun—67m.—A-I 5033  
 Big Risk, The—111m.—UA 5056  
 Billy Budd—123m.—AA 4981  
 Billy Rose's Jumbo—125m.—MGM 5001  
 Birds, The—120m.—U 5034  
 Black Fox—89m.—Misc. 5043  
 Black Gold—98m.—WB 5050  
 Black Zoo—88m.—AA 5041  
 Blaze Starr Goes Back To Nature—79m.—Misc. 4983  
 Brain That Wouldn't Die, The—71m.—A-I 5021  
 Buddha—134m.—For. 5066  
 Bunny Yeager's Nude Camera—60m.—Misc. 5018  
 Bye Bye Birdie—112m.—Col. 5037
- C**
- Cairo—91m.—MGM 5017  
 Call Me Bwana—103m.—UA 5050  
 Captain Sindbad—85m.—MGM 5062  
 Candide—90m.—For. 5011  
 Carnival Of Souls—80m.—Misc. 5031  
 Carry On Constable—86m.—For. 5023  
 Carry On Teacher—86m.—For. 5023  
 Cattle King—89m.—MGM 5053  
 Centurion, The—77m.—For. 5023  
 Chapman Report, The—125m.—WB 4979  
 Child Is Waiting, A—102m.—UA 5014  
 Come Fly With Me—109m.—MGM 5034  
 Cleo From 5 To 7—90m.—For. 4991  
 Cleopatra—221m.—Fox 5062  
 Come Blow Your Horn—112m.—Par. 5049  
 Come September—112m.—U-RE 5017  
 Confess Dr. Corda—95m.—For. 5015  
 Constantine and the Cross—114m.—Emb. 5001  
 Corridors Of Blood—87m.—MGM 5053  
 Counterfeiters Of Paris, The—99m.—MGM 5029  
 Courtship Of Eddie's Father—117m.—MGM 5029  
 Crime Does Not Pay—159m.—Emb. 4993  
 Critic's Choice—100m.—WB 5035  
 Crooks Anonymous—85m.—For. 5026  
 Cross Of The Living—90m.—For. 5027
- D**
- Damon And Pythias—99m.—MGM 497  
 Dangerous Charter—75m.—Misc. 5007  
 David And Lisa—94m.—Misc. 5011  
 Day Of The Triffids, The—93½m.—AA 5041  
 Day Mars Invaded Earth, The—70m.—Fox 5050  
 Days Of Wine And Roses—117m.—WB 5004  
 Devil's Hand, The—71m.—Misc. 5043  
 Devil's Messenger, The—72m.—Misc. 5032  
 Devi (The Goddess)—96m.—For. 4992  
 Diamond Head—107m.—Col. 5009  
 Diary Of A Madman—96m.—UA 5025  
 Dime With A Halo—94m.—MGM 5030  
 Divorce—Italian Style—104m.—Emb. 4981  
 Donovan's Reef—109m.—Par. 5062  
 Dr. No.—111m.—UA 5034  
 Drums Of Africa—92m.—MGM 5042  
 Duel Of The Titans—90m.—Par. 5062
- E**
- East Of Kilimanjaro—75m.—Misc. 5043  
 8½—135m.—Emb. 5061  
 Electra—110m.—For. 5012  
 Elusive Corporal, The—108m.—For. 5027  
 Escape From East Berlin—94m.—MGM 4989  
 European Nights—82m.—Misc. 5043  
 Europe In The Raw—70m.—Misc. 5051
- F**
- Face In The Rain, A—81m.—Emb. 5029  
 Fallguy, The—70m.—Misc. 5051  
 Fancy Pants—92m.—RE—Par. 4989  
 Fatal Desire—80m.—For. 5018  
 Fiasco In Milan—104m.—For. 5044  
 55 Days At Peking—150m.—AA 5041  
 Firebrand, The—63m.—Fox 5010  
 Fir Love Or Money—108m.—U. 5063  
 First Spaceship On Venus—80m.—For. 4995  
 Five Miles To Midnight—110m.—UA 5023
- Flamboyant Sex, The—76m.—For. 5031  
 Flame In The Streets—93m.—For. 4987  
 Flipper—90m.—MGM 5045  
 Follow The Boys—95m.—MGM 5022  
 Fury O The Pagans—86m.—Col. 5069  
 Four Days Of Naples—124m.—MGM 5037  
 40 Pounds Of Trouble—106m.—U 5003  
 Freud—139m.—U. 5006  
 Free, White And 21—102m.—AIP 5045  
 Frightened City, The—80m.—AA 4977  
 Fruit Is Ripe, The—90m.—For. 5051
- G**
- Gathering Of Eagles, A—115m.—U. 5057  
 Gay Purr-ee—86m.—WB 4991  
 Giant—201m.—WB-RE 5017  
 Girl Hunters, The—103m.—For. 5058  
 Girl Named Tamiko, A—110m.—Para 5001  
 Girl With The Golden Eyes, The—90m.—For. 4979  
 Girls, Girls, Girls—106m.—Par. 4994  
 Great Escape, The—168m.—UA 5038  
 Great Caruso, The—109m.—Misc.—Re. 5013  
 Great Chase, The—77m.—Misc. 5011  
 Great Van Robbery, The—73m.—UA 5014  
 Greenwich Village Story—95m.—Misc. 5066  
 Gunght At The O.K. Corral—122m.—Par.—RE. 5056  
 Gypsy—149m.—WB 4986
- H**
- Hand Of Death—60m.—Fox 5038  
 Harbor Lights—68m.—Fox 5069  
 Have Figure, Will Travel—70m.—Misc. 4986  
 Head, The—95m.—For. 5063  
 Heavens Above—105m.—For. 5067  
 Her Bikini Never Got Wet—74m.—For. 5027  
 Hercules And The Captive Women—91m.—For. 5047  
 Hero's Island—94m.—UA 4982  
 Hook, The—98m.—MGM 5013  
 Horror Hotel—76m.—For. 5015  
 House Of The Damned—60m.—Fox 5042  
 How The West Was Won—155m.—MGM-Cinerama 4997  
 Hud—112m.—Par. 5046  
 Huns, The—85m.—For. 5024
- I**
- I Could Go On Singing—99m.—UA 5030  
 In The Cool Of The Day—89m.—MGM 5049  
 I Spit On Your Grave—100m.—For. 4987  
 I Thank A Fool—100m.—MGM 4982  
 If A Man Answers—102m.—U-I 4979  
 Il Grido—105m.—For. 5015  
 Impersonator, The—64m.—For. 5047  
 In Search Of The Castaways—100m.—BV 5005  
 Invasion Of The Star Creatures—70m.—A-I 5021  
 Irma La Douce—149m.—UA 5056  
 Island Of Love—101m.—WB 5039  
 Island, The—96m.—For. 4995  
 It Happened At The World's Fair—105m.—MGM 5038  
 It's Only Money—84m.—Para. 4999  
 It's Wonderful To Be Young—92m.—Par. 4990
- J**
- Jason And The Argonauts—104m.—Col. 5053  
 Joseph And His Brethren—103m.—For. 5007  
 Just For Fun—72m.—Col. 5061
- K**
- Kamikaze—89m.—Misc. 4991  
 Kill Or Cure—88m.—MGM 4998  
 Kind Of Loving, A—112m.—For. 4983  
 King Kong Vs. Godzilla—90m.—U 5057
- L**
- La Viaccia—103m.—Emb. 4981  
 Lafayette—110m.—For. 5039  
 Lancelot And Guinevere—116m.—U. 5042  
 Landru—114m.—Emb. 5037  
 Last Train From Gun Hill, The—94m.—Par.—RE. 5056  
 Lawrence Of Arabia—222m.—Col. 5005  
 Lazarillo—100m.—For. 5059  
 Le Amiche (The Girl Friends)—103m.—For. 5059  
 Legend Of Lobo, The—67m.—BV 4993  
 List Of Adrian Messenger, The—98m.—U. 5050  
 Lion, The—96m.—Fox. 4978  
 Loneliness Of The Long Distance Runner, The—103m.—For. 4999  
 Long Absence, The—85m.—For. 5018
- Long Day's Journey Into Night—136m.—Emb. 4985  
 Longest Day, The—180m.—Fox 4986  
 L-Shaped Room, The—125m.—For 5051  
 Love And Larceny—94m.—For. 5018  
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 Love Is A Ball—112m.—UA 5026  
 Lover Come Back—107m.—U-RE 5017  
 Lovers Of Teruel, The—85m.—For. 5016  
 Loves Of Salammbo, The—72m.—Fox 4994  
 Lucky Pierre—66m.—Misc. 4986
- M**
- Madame—104m.—Emb. 5025  
 Magnificent Sinner—91m.—For. 5047  
 Main Attraction, The—90m.—MGM 5053  
 Man From The Dinners' Club, The—96m.—Col. 5034  
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 Marilyn—83m.—Fox 5056  
 Maxime—93m.—For. 4980  
 Mermaids Of Tiburon, The—75m.—Misc. 5007  
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 Mind Benders, The—101m.—A-I 5029  
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 Mr. Arkadin—99m.—For. 4996  
 Mr. Peter's Pets—75m.—Misc. 5011  
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 Mongols, The—105m.—For. 4999  
 Monkey In Winter—104m.—MGM 5017  
 Mouse On The Moon, The—82m.—For. 5052  
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 My Six Loves—101m.—Par. 5025  
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- N**
- Night Is My Future—87m.—Emb. 5009  
 Night Tide—84m.—A-I 5033  
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 No Exit—85m.—Misc. 5011  
 Nude Odyssey—97m.—For. 5000  
 Nun And The Sergeant, The—73m.—UA 4990  
 Nutty Professor, The—107m.—Par. 5046
- O**
- Operation Bikini—80m.—A-I 5033  
 Operation Snatch—83m.—For. 4987
- P**
- Pagan Island—60m.—Misc. 5018  
 Papa's Delicate Condition—98m.—Par. 5022  
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 Paranoiac—80m.—U 5039  
 Passion Of Slow Fire, The—91m.—For. 4987  
 Password Is Courage, The—116m.—MGM 5010  
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 Phaedra—115m.—For. 4992  
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 Poor White Trash—88m.—Misc. 4983  
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 PT 109—140m.—WB 5030  
 Public Affair, A—75m.—Misc. 5043
- Q**
- Quare Fellow, The—85m.—For. 5012
- R**
- Rage Of The Buccaneers—90m.—For. 5067  
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 Rififi In Tokyo—89m.—MGM 5042  
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- S**
- Samson And The 7 Miracles Of The
- The World—80m.—A-I 5021  
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 Son Of Samson—90m.—For. 4980  
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 Stakeout—80m.—Misc. 5007  
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 Sundays And Cybele—110m.—For. 5008  
 Sweet Ecstasy—84m.—For. 4987  
 Swindle, The—92m.—For. 5000  
 Sword Of The Conqueror—95m.—UA 4979  
 Swordsman Of Siena—92m.—MGM 4998
- T**
- Tales Of Paris—85m.—For 4988  
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 300 Spartans, The—114m.—Fox. 4978  
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 13 Frightened Girls—89m.—Col. 5061  
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- U**
- Ugly American, The—120m.—U 5035
- V**
- Varan, The Unbelievable—70m.—For. 4996  
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- W**
- War and Peace—167m.—Par.—RE 5017  
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 Warriors Five—84m.—A-I 4993  
 We'll Bury You—75m.—Col. 4985  
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 What Ever Happened To Baby Jane?—132m.—WB 4995  
 When The Girls Take Over—80m.—Misc. 5058  
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 White Slave Ship—92m.—A-I 4993  
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- Y**
- Yellow Canary, The—93m.—Fox 5038  
 Yellowstone Cubs—47m.—BV 5049  
 Yojimbo—110m.—For. 4984  
 Young And The Brave, The—84m.—MGM 5046  
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JULY 24, 1963 SECTION THREE  
VOL. 70, No. 4

# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia Penna.—19107.

## Ava Look-Alike Contest Sparks "55 Days" Campaign

RKO Theatres and Samuel Bronston sponsored an "Ava Gardner Look-Alike Contest" in conjunction with "55 Days At Peking," starring Charlton Heston, Ava Gardner and David Niven. The contest was open to girls over 18.

To qualify, a girl who thinks she looks like Ava Gardner sent a photo of herself, with her name, address, age and phone number, to Look-Alike Editor, Radio Station WINS, 7 Central Park West, N.Y.C.

First Prize was a Sony Micro-TV set, plus a complete summer wardrobe from Alexander's Department Store. Second Prize was an original creation by Phyllis Ellis of the Shape Shop. Third and Fourth Prizes were Sony transistor radios, plus other valuable prizes.

Winners were selected at a gala breakfast at the Commodore Hotel.

## Search For Supernatural

Metro-Goldwyn-Mayer launched its advertising and promotion campaign for "The Haunting," a frighteningly adult tale of the supernatural, with a unique nationwide search for authentic accounts of supernatural manifestations.

This unusual and radical departure from the ordinary Hollywood type announcement story was prompted after extensive conferences between MGM officials in New York and leading psychical researchers, psychologists and marketing specialists. It was learned through these conferences that the supernatural and its reported manifestations are of prime interest to a major segment of the public.

Metro-Goldwyn-Mayer's Search For The Supernatural leads off an advertising and promotion campaign that will concentrate on all aspects of the supernatural and psychical research. Experts on psychical research feel that this campaign could well be the basis for a renaissance of the supernatural in the United States.

Accounts received as a result of the campaign will be treated in a confidential manner and will be evaluated for possible utilization in the MGM advertising campaign for "The Haunting." In addition, leading psychical research organizations have expressed interest in obtaining the letters, also to be used in a confidential manner, for a new study on the American experience with the supernatural.

Cooperating with MGM will be theatre exhibitors who will utilize local communications media to promote the Search For The Supernatural.

## "Miss Beach Party" Contests Flavor Vigorous AIP Campaign

NEW YORK—American International Pictures recently hosted a morning trade screening of "Beach Party" at the RKO 58th Street followed by a cocktail party later in the day in the Versailles Room of the Americana Hotel.

Annette Funicello, who stars in the film with Robert Cummings, Dorothy Malone and Frankie Avalon, was on hand at both the screening and cocktail party to greet leading exhibitors and members of the press, radio and television.

The highlight of the afternoon reception was a contest held in conjunction with the YMCA and the awarding of a "Miss Beach Party—1963" trophy to April Pergola, the teen-ager most exemplifying the physical fitness and healthy good looks so long a part of the YMCA's program. Participating in the contest were teen-agers from the YMCA's city-wide branches.

Judges for the contest were Fred Robbins, well-known WNEW radio personality; George Christy, author of the recently released Bobbs-Merrill book, "All I Could See From Where I Stood"; and Miss Funicello.

A weekend in Atlantic City for two and a visit to the Steel Pier as Frankie Avalon's guest on his opening night was first prize, courtesy of George Hamid, Jr. The second prize was an eight-foot, 20" deep, steel-sided pool courtesy of the Bil-Nor Corporation; while the third-prize winner received courtesy of the Westbury Music Fair, two tickets to "Can Can" plus a Rose Marie Reid beach outfit.

Sea-Lawn Products' surfboards, manufactured in Australia; and the pool furnished by the Bil-Nor Corporation provided an attractive background for the contest.

After the contest special 'Beach Party' hats were distributed to the guests as were Vista, Chancellor, Capital and Vee-Jay recordings of the already popular songs and score from the film.

It was announced that one of the first cities to enter its bid for the title of "Teentown, U. S. A." is the Cape Cod bailiwick of the nation's First Family. Designation of the city considered "the best environment for teen-agers" will highlight the world premiere of  
(Continued on page EX-520)



The three winners of American International Pictures' 'Miss Beach Party 1963' contest held in conjunction with the YMCA in the Versailles Room, Americana Hotel, in connection with the trade showing and reception for AIP's "Beach Party" appear before the judges who included Fred Robbins, WNEW radio personality; George Christy, author; and Annette Funicello, one of the stars of the film.

# British Activities

By Jock MacGregor

Having been friends with Roy Kinnear who has made a big name on TV since boyhood, Douglas Adams of the ABC, Kirkcaldy, Scotland, asked him to make his first cinema PA ever when he played "Sparrows Can't Sing" in which he appears. The ABC head office and the distributors, Warner Pathe, both agreed to share expenses provided the actor also made a personal in Edinburgh. Inviations went to civic dignitaries and the local and Scottish press for the PA and ensuing reception. Head office's Clifford Elson prepared the stage interview which lasted 10 minutes. The resulting press included 13 good sized photos, amounted to 215½ single column inches of free space and would have cost more than \$700 to buy. . . . Playing the Norman Wisdom comedy about the police, "On The Beat", Lee C. Prescott, Odeon, Bury, decided to invite the local police to the first night and hold a small reception. The idea was to thank them for their invaluable assistance and unstinting help at all times, as a public relations promotion to further friendly relations and as a means of getting some dignified press for the theatre and film. An open invitation was sent to the chief superintendent and all policemen off the beat to see "On The Beat" and an excellent coverage resulted. Coinciding with the reception, my chief projectionist, Ronald George Smales, celebrated 25 years with the Rank Organization and I arranged for the gold service bar for loyal service to be presented by the senior police inspector present. This also resulted in considerable press coverage. . . . Playing the same film at the ABC Regal, Sidcup, A. A. Allen also invited police officers to the opening night and found a ready acceptance.

A highlight for Lionel Johnson's campaign for "Sparrows Can't Sing" at the Regal, Camberwell, South London, involved displays of stuffed birds in the foyer and in a pet shop window. Prizes were offered for correctly identifying the birds on forms which were to be obtained from the store and the theatre. . . . 900 single column inches valued at \$7,000 were proudly claimed by S. Ramsay of the Odeon, Sheffield, when he roadshowed "The Longest Day." Highlighting his effort was a contest in which the Sheffield Telegraph invited readers to send letters saying how they spent D-Day. The contest was announced over three days both editorially and with the aid of a cartoon. Winning entries were published later. The paper then serialized the story over a week and on the Saturday before playdate devoted a whole page to pictures in a souvenir edition.

D. S. Mawditt, of the ABC, Halifax, decided to play the national tieup with Vauxhall Motors on "Critic's Choice" to the full and worked closely with the local dealers. A vintage 1916 Vauxhall was found and this together with the latest models toured the district daily during the run with prominent plugs for film and theatre—"Vauxhall—The Critic's Choice—ABC Now!" Displays were mounted in three showrooms. Since it was impossible to get a car into the foyer an imposing display of standees and blowups was erected. . . . G. Lockyer, of the Gaumont in the motor manufacturing city of Coventry, thought of the Michelin Tyres rubber man when "Son of Flubber" was booked to his theatre and managed to borrow an outfit. Dressed in it a member of the staff looked just like the flubberized footballer in the movie. Accompanied by an usherette attired as a witch he rode around the district in a brand new car carrying suitable credits. . . . On taking over the Regal, Old Kent Road, South London, Albert Hallam felt the quickest way to get known in the district was to go unabashedly after some personal publicity. He sent full details of his life, days in the services and career in movies to the press and received an excellent coverage in return.

When "In Search of the Castaways" was being filmed at Pinewood Studios, L. R. Clarke of the Odeon, Hounslow, arranged for some of his patrons named "Mills" to visit the sets and be photographed with the stars. He kept these stills and got an excellent coverage in the local press when the picture played his theatre.

"Summer Holiday" besides establishing box office records for Brian W. Lewis at the Regal, Cirencester, also helped with records of another nature. For the first time a still was used with the usual weekly write up and after a 10 year lapse a composite page was worked with the local paper. All advertisements in this and the layout were effected by the theatre staff. . . . D. Robertson, assistant manager at the ABC, Edinburgh, obtained 250 keys from "lost property" when "Mutiny on the Bounty" was roadshown. To each was attached a card inviting the finder to see if it would open the treasure chest in the ABC foyer. These were left around the city. The chest surrounded by Huntley and Palmers biscuits was mounted for seven days before playdate and displayed until the right key was produced. The lucky finder received biscuits and canned food.

Through a contact at Elstree Studios, Frederick R. Vere on the Regal, Brixton, discovered that an 83 year old small part player in "Sparrows Can't Sing" lived locally and got a still of her in the film. This was published in the district paper. He invited the Mayor and Mayoress, the actress and her relations to a performance and a small reception in his office. Two further press breaks resulted from this. . . . W. G. Brooks playing "Summer Holiday" at the Ritz Market Harborough, did so well that the local editor saw the crowds clamouring to get in and phoned for a story which he published in full. . . . C. H. Draycott of the Odeon, Liverpool, playing "In Search of the Castaways," persuaded the Liverpool Echo to sponsor a brother and sister likeness contest with a trip to London and Pinewood Studios as prize and to defray all costs. The response was enormous and pictures and editorials were spread over many days. For the first time the Coventry Express agreed to a double page composite movie advert when Fred Tyler played "The Main Attraction" at the Empire, Coventry. All advertisers devoted window displays to the picture and in return had displays of their goods in the theatre foyer. Center Electrics carried streamers on their trucks.



Donald Stephen Mawditt, manager, ABC, Halifax, England, who was voted one of the Showmen-Of-The-Year for 1962 in MOTION PICTURE EXHIBITOR's Exploitation contest, recently visited the set of "Crooks In Cloisters" at Associated British Studios, and is seen with Barbara Windsor, one of the stars.

## Spotlight On "Gidget"

"Gidget Goes to Rome," the Jerry Bresler Production, will be spotlighted via an extensive nationwide camera promotion featuring magazine advertising as well as merchandising tie-ins, it has been reported by Columbia Pictures, distributors of the new Eastman Color comedy film made on locations in the Eternal City.

Allied Impex Corporation, importers of Miranda 35mm cameras and Ultrablitz Electronic Flash Units, will promote both items in special ads featuring Cindy Carol and Joby Baker, two of the stars of "Gidget Goes to Rome," in Popular Photography, Modern Photography, U.S. Camera and other publications. The special advertisements are scheduled for the August issues, coinciding with the national release of the Columbia film.

In addition, Allied has allocated merchandise for prizes in a national sweepstakes to be cooperatively promoted by theatres playing "Gidget Goes to Rome" and local camera outlets. The sweepstakes contest will be detailed in the magazine ads as well as heralded at the retail level via window streamers, counter-cards and other visual display pieces. Theatre lobbies will spotlight the prize-offerings with a colorful 30 x 40 poster and special entry blanks.

## Paperback On "Hawke"

Warner Bros. and New American Library have mounted a large-scale, comprehensive merchandising campaign for the 900,000-copy first printing of the Signet paperback edition of Herman Wouk's "Youngblood Hawke," best-selling novel which Warner Bros. is bringing to the motion picture screen.

To be published in August, the soft-cover book and its promotional pieces will prominently carry credits for the film starring James Franciscus, Suzanne Pleshette and Genevieve Page. To be released next year, the motion picture was produced and directed by Delmer Daves from his own screenplay.

Point-of-sale campaign includes several hundred thousand units, including pre-packed bins, counter-displays, rack-cards, window-streamers, double-sided posters and teasers. Also scheduled are a brochure for wholesalers and special bulletins for dealers.

"Youngblood Hawke" had a long run on national best-seller lists and was a selection of both Book-of-the-Month and Reader's Digest Condensed Book Clubs. The novel also was serialized in McCall's magazine.

## THE EXHIBITORS' EXPLOITATION EFFORTS

JACK MACDOUGALL, manager, Fox-Oakland, Oakland, Calif., and Miss Camille Barnes, free lance publicist, recently went all out in promoting the "Nervo-Rama" package "Werewolf In A Girls' Dormitory" and "Corridors Of Blood." Some of the publicity gimmicks and street bally included a stand-by ambulance in front of theatre during opening week-end with sign proclaiming "shock" treatment was available; cashier dressed as nurse gave away "Werewolf Cocktails" for immunity; numbered handbills giving "lucky" numbers were posted in boxoffice opening day and winners could claim free "monster" hobby kits; display set up at local record shop with tie-in of record, "The Ghoul In School"; doorman dressed in "gorilla" outfit; and artist on hand on Saturday sketching monsters for the children. Two of the highlights of the campaign were a "Safety Slogan Contest" and a "Monster Contest" on stage opening night. The purpose of the Slogan Contest was to encourage teen-agers to "Keep Horror Off The Streets and on the screen." The public was invited to enter safety slogans of 25 words or less using the title or subtitle of one of the films. A local Honda dealer was contacted and persuaded to donate a new Honda for the winner in exchange for a display at the theatre and a trailer on the screen. Posters, ad mentions, newspaper write-ups, the trailer, and entry blanks were also used to stir up interest. Besides a special street stunt was staged, which was covered by the local tv news station. Pretty Frances Parker, cashier at the theatre, dressed in a bikini, and a "monster" enacted by Jack Farmer, doorman, in a gorilla outfit, played a scene in which police officer Jim Keegan 'rescued' the damsel in distress from the horrible monster. Judges of the slogans were members of the local press and police department. The local radio station cooperated by giving free spots as a civic service because of the safety tie-up. The theatre announced its "Monster" Contest through write-ups in the local paper, ads, and posters and stated that anyone dressed as a "monster" would be admitted free on opening night and could appear in contest on stage. Approximately 20 "monsters" entered the contest and were judged by a panel of teen-age girls and local disc jockeys. Prizes included \$15 cash, dinners, record albums, "monster" and "werewolf" kits, and passes. Eight of the contestants later appeared on the Al Collins Show, local television show. The four girls and four boys were introduced at the beginning of the show and presented with a "Do-It-Yourself" Werewolf Kit. Collins displayed and discussed it in connection with the film. Then the girls took the boys off screen and brought them back made up as "monsters." The contrast was amazing, to say the least.

DONN IOGHA, district manager, Nutmeg Theatre Circuit, for the Connecticut premiere of United Artists' "Irma La Douce," County Theatre, Norwalk, received editorial page write-up when he re-created a bit of Paris right in the middle of Fairfield County—a Parisian sidewalk cafe, where you can buy and enjoy refreshments and sit down with a friend or date among the actual setting of a French sidewalk cafe complete with red and white checkered tables amidst kiosks, French



Donald W. Bonstein, manager, Senate, Harrisburg, Pa., recently held a "No Class" dog show at the West Shore Plaza shopping center in conjunction with his showing of Buena Vista's "Savage Sam." WCMB radio station cooperated, and the success of the stunt led to it's being planned as an annual event.

travel posters and romantic colored garden lights. He determined that while patrons would await the next performance of "Irma," he would try to do something about comfort for them. The idea of "Cafe Irma" was the result of this thinking. While sipping a grape drink or enjoying one of the several flavors Le Glaces, you can browse through the latest French periodicals and even have your portrait charcoaled while you listen to recorded authentic left bank melodies. The "cafe," located next to the theatre, is surrounded with a block wall, painted white and lined atop with colorful geraniums and petunias. The female staff of the theatre were dressed in "Irma" costumes for this occasion. Through the cooperation of the French Tourist Information Bureau in New York, and Air France, posters of France and kiosks decorated the cafe.

DONALD W. BONSTEIN, manager, Senate, Harrisburg, Pa., recently held a "No Class" dog show at the West Shore Plaza Shopping Center in conjunction with his showing of Buena Vista's "Savage Sam." The contest was sponsored by Ed Smith, WCMB radio station, and attracted 130 entries. A local nursery got a smart idea and donated a dogwood tree, five feet tall, balled and wrapped so that the first prize winner would have his own "dog" wood and "bark." The first prize went to a dog with only two legs, both on his right



This street bally consisting of a fake traffic ticket for a bikini-clad, motorcycle-riding beauty and a monster from "Werewolf In A Girls' Dormitory" and "Corridors Of Blood" help sell the "Nervo-Rama" package for Jack Mac Dougall, manager, Fox-Oakland, Oakland, Cal., and free lance publicist Camille Barnes.

side; but he could hop along on them. A group picture of all the contestants and their owners was taken by a local photographer and was submitted to Life Magazine. The contest attracted a crowd of over 1200 spectators and its success has promoted the radio station and theatre to plan holding a similar show annually with ribbons, certificates, and other awards to be made to "No Class" dogs.

(Continued on page EX-520)

## For Theatre- Tested and Approved

## THEATRE FORMS AND SYSTEMS

## write to Exhibitor Book Shop!

Actual sample sheets  
of all "Plus Services"  
will be sent on written  
request



Among those present at the recent trade screening of American International Pictures' "Beach Party" at the RKO 58th Street, New York City, and a cocktail party later in the day in the Versailles Room of the Americana Hotel were, left to right, Milton Moritz, AIP national director of advertising and publicity; Howard Mahler, Pan World Film Exchange; hostess Annette Funicello, one of the stars of the film; Archie Berish, RKO Theatres; and Marty Perlberg, Seymour Florin.



April Pergola, first prize winner, 'Miss Beach Party 1963' contest sponsored by American International Pictures in conjunction with the YMCA in the Versailles Room, Americana Hotel, in connection with the trade showing and reception for AIP's "Beach Party."

## BEACH PARTY

(Continued from page EX-517)

"Beach Party."

Robert DeGrace, president, Mid-Cape Junior Chamber of Commerce, advised AIP that the Hyannis, Mass., chapter of the U. S. Junior Chamber of Commerce is "very much interested" in vying for the "Teentown" title connected with the premiere.

Basis for selection of "Teentown" is high scholastic averages and low delinquency rates coupled with the number of teenage clubs and other community activities tending to minimize problems of the adolescents.

The cooperation of each of the nation's 51 Jaycee chapters has been solicited, with local member organizations submitting qualifications upon which they would claim the title.

In addition to the topline other featured players who will attend the premiere are Harvey Lembeck, Morey Amsterdam, Eva Six, Jody McCrea, John Ashley and Dick Dale and the Del Tones.

## Pepsi Slogan Is Title

"For Those Who Think Young" will have a national advertising and promotion campaign in which the Pepsi Cola Bottling Company will participate. Pepsi Cola uses "For Those Who Think Young" as its advertising theme.



This disc jockey from the Bill Bailey Show on radio KIKK broadcast daily from the "cage cooler" set up on Main Street in front of Loew's State, Houston, Texas, as bally for United Artists' "The Great Escape."

## EXHIBITORS' EFFORTS

(Continued from page EX-519)

SUE EDWARDS' highlights of a campaign on United Artists' "The Great Escape," Loew's State, Houston, Texas, was a concentration on radio and television show tieups, including the appearance of a disc jockey from the Bill Bailey Show on KIKK broadcasting from 10 a.m. to 7 p.m. from the "cage" cooler set up on Main Street in front of the theatre. This created much attention. A tie-up with Mrs. Vovonne McCutcheon, twirling instructor of several different groups of girls, gave her a very good break on a holiday at Colt Stadium at a major league double-header with 30,000 fans present. "The Great Escape" March was used as music and the title of the picture was announced over the public address system. Several of Mrs. McCutcheon's twirlers appeared in front of the theatre on opening night doing drills to the same music. The Space City Motorcycle Club drove around town hitting all population and heavy traffic areas for an hour or more. Each motorcycle carried a sign which read, "The Great Escape Is On." Newspaper publicity was prolific.

GENE WELCH, manager, Trans-Texas' Fine Arts, Dallas, Texas, for his campaign on Columbia's "The L-Shaped Room" had a special lobby board made up two weeks in advance of reviews from critics of all the cities he could find. He also used both sides of five news trucks with the copy reading, "Read the book; see the movie." The front of the theatre had a comment board consisting of comment cards filled out by the sneak prevue audience. We secured the use of a marquee of a local bowling establishment plugging the film. This marquee faces the most traveled freeway in town, and is seen by thousands daily. We also placed a special 30x40 inside the bowling alley; and announcements were made many times over their public address system plugging the film. "Read the book and see the movie" signs were used in stores and news-stands selling the book. Excellent stories and art breaks were received in both local newspapers.

## "Birdie" Dance Tie-Up

"Bye Bye Birdie," Columbia's screen version of the Broadway musical, is being heavily backed by the Fred Astaire Dance Studios throughout the Summer months.

The Studios are arranging special exhibition teams to perform on opening nights on the theatre stages and on television. These exhibitions will feature the new "Birdie" dance, inspired by a sequence from the movie. Winners of Ann-Margret resemblance contests will be given free dancing lessons, and free introductory lesson certificates will be given to theatres playing "Birdie" for publicity purposes. In addition to this, the Fred Astaire Dance Studios will take every opportunity to publicize the film at their parties and social gatherings.



MGM publicist Ed Gallner, Philadelphia exchange, has tied-up with Rovel International whereby these joker trick items, are available as kids give-aways to those showing MGM's "Captain Sindbad." The MGM exchange is sharing in the cost of the giveaways.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

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WANT TO LEASE theatre and drive-in in town over 5 000 population in Virginia. BOX 255, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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POSITION WANTED with future. Presently employed as General Manager, booker, buyer, independent drive-in for 12 years. 36, family man, numerous showmanship awards including Pepsi-Cola 1962 national promotional campaign. BOX A724, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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MOTION PICTURE

# EXHIBITOR

JULY 31, 1963

Volume 70

Number 5

IN TWO SECTIONS • THIS IS SECTION ONE



## Zanuck Honored As Pioneer Of '63

(See page 5)

## Great Plains Map Boxoffice Building

(See page 6)

Mrs. Margaret G. Tamm, director of community relations for the Motion Picture Association of America, Inc., is one of this industry's most effective public relations champions. She has appeared at countless meetings of women's groups, organizations, etc., as an opponent of censorship and spokesman for the positive role of movies in American life.

**ON A TREADMILL TO NOWHERE . . . see editorial—page 3**

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317 N. Broad Street  
Philadelphia 7, Pennsylvania

Dear Jay:

I seem to have been guilty of a gross error which I can attribute only to a thinking lapse. I wish to apologize to you and to your organization and to make amends immediately.

Recently at a managers meeting at Carroll, Iowa, we discussed trade papers and our boys decided that there was one that they rarely used and could well do without. When I returned to my office I did not have my notes and I instructed my secretary not to renew the subscription for MOTION PICTURE EXHIBITOR and SHOWMEN'S TRADE REVIEW. I am quoting to you from a letter I received from our supervisor this morning "I agree with the boys that the service section and the reveiws in the MOTION PICTURE EXHIBITOR are the most valuable of any we receive. ----- used to be the most valuable but since they have revised their format it is no longer of much use...and as far as I am concerned I would just as soon drop it. I know the one I use most is the MOTION PICTURE EXHIBITOR and the Managers tell me the same thing. We should keep the MOTION PICTURE EXHIBITOR."

So please have your circulation department continue the paper and when my secretary returns to the office we will forward the subscription check.

In this connection, the amount of money does not have much to do with our trade paper subscriptions. In this critical period of time in the survival of our theatres, the managers time is more vitally important than ever before and we have made a big effort to see that our men are spending their time productively.

By eliminating a trade paper which is mostly duplication and which could easily take up a half hour of time, I was trying to point up my argument that a managers time, and how he spends it is of extreme importance.

Warmest personal regards, and again my apologies, if my confusion caused any inconvenience.

Sincerely,  
PIONEER THEATRE CORPORATION

*Harold*  
Harold D. Field



# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 32nd Street and Elm Avenue, Baltimore, Md. 21211. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Samuel, publisher and gen. mgr.; Albert Erlich, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cads, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 225, WALnut 2-1860.



Volume 70 • No. 5

JULY 31, 1963

## ON A TREADMILL TO NOWHERE

IS INCENTIVE in the motion picture industry being stifled? Many people are asking this question, and with good reason. Behind the concern is the inescapable fact that more and more individuals are leaving the motion picture industry to pursue other occupations.

At the root of the problem seems to be the drastic cut in the quantity of films produced annually. This has resulted in the sharp decrease in the number of film salesmen, who formerly represented a vital link between buyer and seller. Salesmen have been retired in wholesale lots, and exhibitors are no longer being personally solicited except in the key towns. This situation has resulted in a dangerous lethargy that can be felt in just about every facet of the business. While every other big business strives for talented new manpower from colleges, etc., our industry seems to discourage these valuable young men. The doors to the film studios, sales departments, etc., are closed to newcomers, and so the graduates go elsewhere. This is a fault that will cost us dearly in years to come.

As an example, consider the ranks of exhibition. Many theatremen who have devoted a lifetime to the theatre business are encouraging their sons to enter other fields of endeavor. This was not always the pattern. Exhibitors are slowly being forced out of business, and if something isn't done to reverse the trend, natural attrition will finish the job. An industry that permits the cream of the nation's youth to go elsewhere is on a treadmill to nowhere.

We have too many letters in our file that read something like this: "I enjoy your magazine immensely. I don't see how exhibitors can get along without it. However, since I don't have a theatre anymore, your paper can not help me." There is more than personal heartbreak in such a letter. There is

a warning to a once proud business that it must mend its fences or continue to decline.

The financial sections of newspapers used to list important film industry executives high among the nation's top money-makers. Their names today are conspicuous by their absence. Certainly, some stars are still being paid astronomic amounts for their efforts, but they confine their activities to one or two pictures a year at most, hardly enough to brighten the industry picture to any extent.

Competition from television is most often blamed for the industry decline, but it appears to many observers that intra-industry competition is as dangerous an enemy. Consider the question of various color processes. Check the number of different names used to indicate that a feature is multi-hued rather than black and white. Is there a real difference? Of course not, but because one company originated a name for its color movies, others were impelled to follow suit. The result is confusion that irritates the public and spreads through the industry as well. CinemaScope came into being and revitalized filmmaking, but soon a half-dozen different names for the same photographic process were introduced. Ask any exhibitor or distributor to explain the difference between one and another. He can't and neither can anyone else.

So theatres close, and many just barely stay open, bolstered by popcorn and candy receipts rather than strong film fare.

During the war, this industry withstood innumerable handicaps. It overcame the lack of just about everything it needed—carbons, copper, scrap iron, manpower, you name it. We face an even greater crisis today, and only intelligent action can surmount it. Not high-sounding but meaningless phrases, but businesslike and cooperative action.

## COMMERCIALS, ANYONE?

NOT TOO LONG AGO, we had occasion to watch a television interview program on which Joseph E. Levine, president of Embassy Pictures, was scheduled to appear.

How the public stands for the seemingly endless and mind-numbing string of commercials on this small screen medium is a mystery. We were also slightly dismayed by the wild audience laughter to humor that was obviously forced. It made us believe the stories we had heard about studio signs

imploping audiences to laugh or applaud. Three commercials bunched together is as stupid an advertising approach as we have ever seen. If salesmanship and showmanship are related (and they are), television seems to be doing its best to kill both. The commercial barrage is stupefying.

There was a reward for our martyrdom, however. Joe Levine, as usual, came up with a wonderfully quotable comment. Said he, "My policy is never to let a picture walk in on rubber heels." He has proven this many times.

## THE PUBLIC HAS THE LAST WORD, JUDY

IN THE ISSUE of June 12, we editorialized on what we considered the unfair criticism of Warner Bros.' "Spencer's Mountain" by Judith Crist, movie critic of the New York Herald Tribune. We said her actions were those of a butcher.

Now the figures are starting to come in, and as usual the public is having the last word. "Spencer's Mountain" is doing blockbuster business in most situations, with holdovers re-

ported practically everywhere.

This is the most effective answer to the "butchers" who delight in destruction. Family audiences everywhere are flocking to "Spencer's Mountain" and telling their friends that it is fine entertainment.

The job of the critic is an important one, but the critical butcher is a less attractive animal.

# NEWS CAPSULES

## \* FILM FAMILY ALBUM

### Arrivals

Twin boys were born in Doctors Hospital, New York City, to Mr. and Mrs. Richard P. Brandt, Bronxville, N. Y. Brandt is president of Trans-Lux Corporation, and obviously believes in doing things in a big way. They have two other children.

A six pound two-ounce baby boy was born to Mr. and Mrs. Joe Sarro in New Brunswick, N. J. Sarro is MGM home office accounts payable supervisor.

### Obituaries

**Joseph C. Dougherty**, 81, retired Philadelphia area theatre manager, died in Nazareth Hospital. He managed the old Keith's in Philadelphia, and the Tower and 69th Street in Upper Darby, Pa. He is survived by four sons, four daughters, a brother, a sister, 15 grandchildren, and one great-grandchild.

**Albert Leonard**, 50, vice-president, Magna Pictures Corporation, in charge of foreign sales, died at Parkway Hospital, Forest Hills, L. I. He was formerly manager of the middle east offices of 20th-Fox International. He is survived by his wife and a son.

**Forrest D. (Dinty) Moore**, film service president and former theatre operator, died at his Mt. Lebanon, Pa., home. He was founder and president of the F. D. Moore Theatre Service and formerly operated theatres at Orbisonia and Robertsdale, Huntingdon County. He was also former eastern sales manager for Warner Brothers. He was a director of Variety Club. He is survived by his wife, a son and a daughter.

**Mrs. Murl J. Morse**, who started in exhibition end of the industry as an usherette at Loew's State, Buffalo, N. Y., (now the Century) and later was cashier at several houses, holding the post at Shea's Kensington for 17 years, and who for the past two years had been selling reserved seats at the Teck, died. She was the mother of Mrs. Velma M. Prentice and the daughter of Mrs. Annie Frank and the late Adam Westphal.

**Mrs. W. Miller Richardson**, 71, wife of Miller Richardson, manager, Atlanta, Ga., office of American International Pictures, died. She is survived by her husband, a daughter, three sons, and a brother.

**Benjamin Wachonsky**, 65, died suddenly in Detroit. He was office manager for Nicholas George, circuit operator, for the past 13 years. Surviving are his wife, a son, and a daughter.

### Pay-TV Application Denied

WASHINGTON, D. C. — Application of KVUE, Channel 40, UHF station, Sacramento, Cal., off the air since March, 1960, for a three year trial of the Melco pay-tv system was refused by the Federal Communications Commission.

Camelia City telecasters had applied for a new station on the KVUE channel and it petitioned the FCC to turn down the pay-tv bid.

The FCC stated it was unnecessary to consider the objections or the merits of the pay-tv system, because the application did not meet requirements as pertain to financing.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., JULY 29

## Col.'s Ferguson Outlines Total Merchandising Plan

NEW YORK—Columbia Pictures' three-day sales meeting convened by Rube Jackter, vice-president and general sales manager, concluded with a luncheon hosted by Columbia president A. Schneider amid optimism over the release schedule for the coming months.

Earlier, home office and field force executives from throughout the United States and Canada heard Robert S. Ferguson, Columbia vice-president in charge of advertising, publicity and exploitation, spell out a total new merchandising technique designed to "sell the picture to the movie-goer."

Ferguson's new plan will be the backbone of all the campaigns slated for the 14 major films due to be released by Columbia during the next eight months and will be supported by "as much money as is necessary to bring in every single motion picture viewer in the country," the Columbia executive declared.

Declaring that "we're not doing it the old way," Ferguson said that merely getting the name of a film or a star in front of the public through an advance merchandising campaign is just the beginning of the basic selling job. "What brings people into the theatre is advertising, publicity and exploitation that creates a desire to see the film when the film is available. This type of merchandising must be hand-tailored specifically for specific pictures."

Ferguson outlined the campaigns for the 14 films listed on Columbia's release schedule through March, 1964, giving the full scope of each campaign and pointing out where hand-tailored emphasis had been built into the plans for each picture. On releases through the beginning of the year, for example, the Columbia executive cited: a large



C. J. Latta, founder of the British Tent of Variety Clubs, is seen with the plaque marking the donation of nearly \$50,000 to the Cinema Photograph Trade Benevolent Fund at Glebelands, Workingham, the residence for old and sick film industry workers.

## \* BROADWAY GROSSES

### Roadshows Survive Heat Wave

NEW YORK—Hard ticket engagements held up last week-end although the midsummer heat sent the crowds to the beaches and other outdoor spots.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"DONOVAN'S REEF" (Paramount). Paramount announced that the opening week should hit \$30,000.

"COME BLOW YOUR HORN" (Paramount). Radio City Music Hall, with stage show, claimed \$90,000 for Thursday through Sunday, with the eighth and final week sure to tally \$145,000.

"PT 109" (WB). Warner reported \$9,200 for the fifth session.

"IRMA LA DOUCE" (UA). DeMille announced that the eighth week would reach \$25,000.

"HOW THE WEST WAS WON" (MGM-Cinerama). Loew's Cinerama hit \$30,000 on the 18th week.

"MUTINY ON THE BOUNTY" (MGM). Loew's State registered \$8,000 on the 36th week.

"MARILYN" (20th-Fox). Astor did \$8,000 on the second and last week.

"GREENWICH VILLAGE STORY" (Shawn-Int.). Victoria had \$8,000 for the third session.

"LAWRENCE OF ARABIA" (Columbia). Criterion reported \$40,000 for the 32nd week.

"CLEOPATRA" (20th-Fox). Rivoli did \$76,000 for the seventh week.

"A GATHERING OF EAGLES" (U). RKO Palace announced \$13,000 for the third week.

national print buy for the Frederick Brisson-David Swift production, "Under the Yum Yum Tree"; advertising emphasis on a spectacular national radio and tv campaign for Stanley Kubrick's "Dr. Strangelove Or: How I Learned to Stop Worrying and Love the Bomb"; a huge Sunday newspaper buy plus a comprehensive promotion for Otto Preminger's "The Cardinal"; a nation-wide radio and tv stunt campaign for Carol Reed's "The Running Man"; broad exposure of the many international stars in Carl Foreman's "The Victors"; four separate personal appearance tours for Jerry Bresler's "Gidget Goes to Rome"; a nation-wide contest for youngsters for "The Three Stooges Go Around the World in A Daze"; emphasis on the creative talents involved in the Irwin Shaw-Robert Parrish production of "In the French Style"; and a unique theatre exploitation program for the combination of William Castle-Hammer Films' "The Old Dark House" and Hammer's "Maniac."

Advance planning for pictures currently filming was also discussed. Included were Robert Rossen's "Lilith"; Irving Allen's "The Long Ships"; Fred Zinnemann's "Behold a Pale Horse"; and William Castle's "Strait-Jacket."

# Zanuck Named '63 Pioneer Of Year

## 20th-Fox President Cited For Brilliant Leadership, Rejuvenation Of Company, And Production Activity

NEW YORK—Darryl F. Zanuck, president of 20th Century-Fox, and the producer of such landmark motion pictures as "The Longest Day," "The Grapes of Wrath," "Public Enemy," "Tobacco Road," "Gentlemen's Agreement," and "Pinky," has been selected Motion Picture Pioneer of the Year 1963 by the Motion Picture Pioneers.

Zanuck, who will be honored by the organization at its annual dinner Nov. 25 in New York, was selected unanimously by the MPP board of directors "for his brilliant leadership that has reinvigorated 20th Century-Fox . . . and for the vision and courage that have characterized his career as one of the world's foremost producers."

Zanuck, whose career in the film business pre-dates the era of sound, succeeded to the presidency of 20th-Fox last August, when the company's fortunes had ebbed perilously low. The company has since staged a remarkable recovery, returning to profitable operation. This has been the result of prudent and vigorous management practices, and the outstanding business of Zanuck's own "The Longest Day" and Joseph L. Mankiewicz' "Cleopatra."

Three of Zanuck's productions were honored as best films of their respective years by the Academy of Motion Picture Arts and Sciences. They were "How Green Was My Valley" (1941) "Gentleman's Agreement" (1947), and "All About Eve" (1950). His most recent production, the epic "The Longest Day," was honored this year with five "Oscar" nominations, and has been the recipient of numerous international awards, including citation as best film of 1962 by the National Board of Review.

Zanuck was the first recipient, in 1937, of the highly coveted Irving Thalberg award from the Motion Picture Academy, granted to the producer making the greatest contribution to the American screen over a five-year period. He was selected for the honor twice more, in 1944 and 1950.

Zanuck was had of production for 20th-Fox for a period of 25 years, starting in the mid-30s. He formed his own production company in 1956, remaining as an independent producer until being named president of 20th-Fox last year.

Early in 1941, Zanuck was delegated to supervise the production of training films for the U. S. Armed Forces, and a year later was commissioned a colonel in the Army. He saw service with the Allied Command in the invasion of Africa.

The Motion Picture Pioneers came into existence in 1939. Its current president is Herman Robbins, of National Screen Service. All members of the organization have a minimum of 25 years of service in the film industry. The purpose of the MPP is to foster the growth, influence, and public standing of the picture industry; and in its deeper concept of true brotherliness, the Pioneers have established a foundation through which aid is extended to unfortunate members.

Since 1947, the MPP has designated a Pio-

## Skouras Files Libel Suit Against Wanger Over "Cleopatra"

NEW YORK—Spyros P. Skouras, chairman of the board of 20th Century-Fox, announced that he would sue producer Walter Wanger for approximately \$2,000,000 for libel in the recently published paperback book about the filming of "Cleopatra" entitled "My Life With Cleopatra."

Skouras said that his action would be included in a counterclaim to be filed in a suit made last month by Wanger against the film company, himself, Darryl F. Zanuck, company president, and columnist Earl Wilson. Wanger's suit charges breach of contract in connection with the film.

Louis Nizer, famed industry lawyer, represents Skouras and contends that Wanger's book "contains a malicious and wholly groundless attack upon Skouras as a film executive, and also as to his integrity and reputation as a man."

## Mayer To Museum Post

NEW YORK—Arthur Mayer, industry veteran, has been appointed chairman of the National Advisory Board of The Hollywood Museum.

The \$14,000,000 Museum will house historic items of motion pictures, television, radio, and recording, and is completing its advisory personnel.

Mayer has been connected with the War Activities Committee, the educational program of the Motion Picture Association of America, and is a former executive of the Council of Motion Picture Organizations.

neer of the Year to be honored at their annual banquet. Last year's designee was Milton R. Rackmil. The first so honored was Adolph Zukor, followed by Gus Eysell, Cecil B. DeMille, Spyros P. Skouras, the Warner Brothers, Nate Blumberg, Barney Balaban, Si Fabian, Herman Robbins, Bob O'Donnell, Joseph Vogel, Arthur Krim, Robert Benjamin, Steve Broidy, Joseph Levine, and Abe Montague.

## Reade In Group Seeking Control Of UA Circuit

NEW YORK—A stockholders' committee for better management of United Artists Theatre Circuit, Inc., has been formed with a membership consisting of Walter Reade, Jerome Ohrbach, Al Bloomingdale, David May, and Maxwell Cummings, a Montreal real estate operator and a director of the theatre company.

Joseph Flom, attorney for the stockholders' committee, said it will solicit the support of other large stockholders and may seek a special meeting with the aim of wresting the company management from George P. Skouras prior to the December annual meeting.

Flom added that the committee plans a general mailing to the stockholders for proxies this week. He said the dissident stockholders are "dissatisfied with the management" due to lack of dividends, disproportion of liabilities to assets, and the unsatisfactory earnings picture.

"We hope to take over control and use the properties to realize the full potential," said Flom. "We don't believe the present management has been attacking the problem. The stock can be made valuable with the right management."

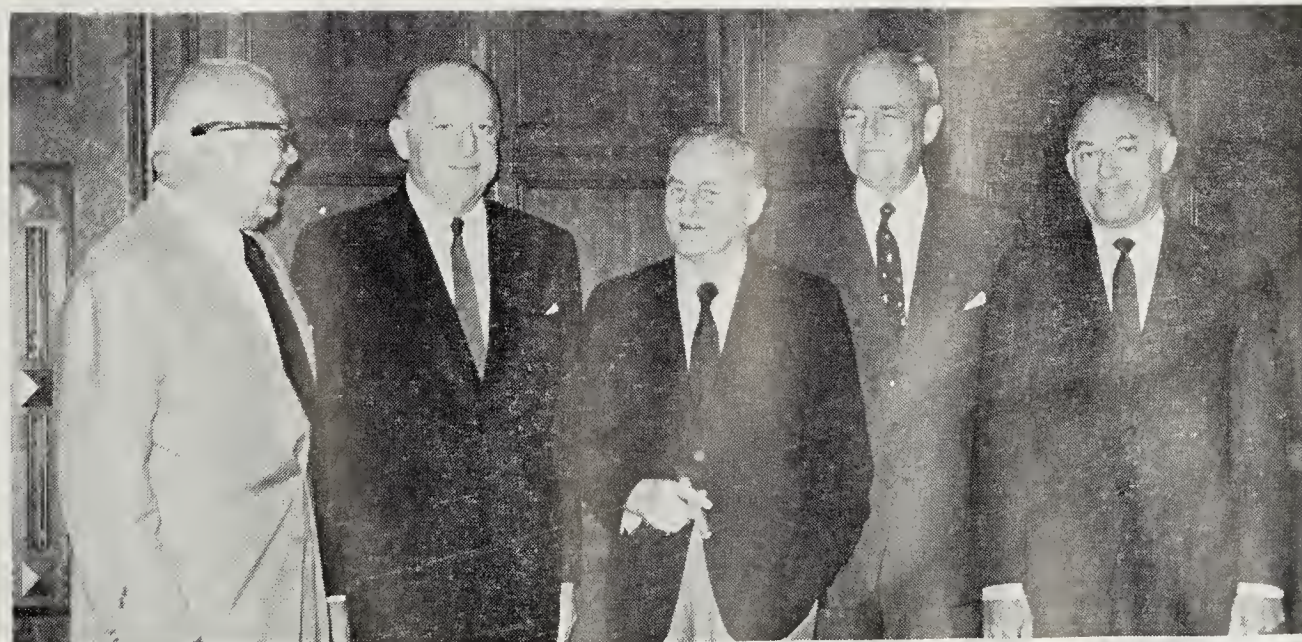
Flom added that Cummings, Ohrbach, and Reade control approximately 40 per cent of the voting stock. The company showed a profit of \$301,000 in the fiscal year ending Aug. 31, 1962, and had a \$102,000 loss from operations. Assets were \$1,716,000 and liabilities \$1,730,000. No common stock dividend has been paid since 1952.

## New Mass. Theatre

SPRINGFIELD, MASS.—Irving O. Freedman, head of the Springfield real estate firm bearing his name, has disclosed plans for a \$5 million shopping center on the Boston Post Road, the 56-acre tract to include a motion picture theatre.

Just what interests will operate the theatre is yet to be determined.

Construction starts Nov. 1.



Darryl F. Zanuck, center, president, 20th Century-Fox, is Pioneer of 1963 designee of the Motion Picture Pioneers, who will make the presentation to him at the organization's annual banquet Nov. 25 in New York. With him as announcement was made are, left to right, Spyros P. Skouras, 20th-Fox chairman and a director of MPP; Si Fabian, MPP past president; Zanuck; Ned Depinet, MPP past president; and Seymour Poe, executive vice-president, 20th-Fox.

# Presnell Named To Coordinate New Great Plains Boxoffice Builders

KANSAS CITY—Paul Ricketts, president of United Theatre Owners Of The Heart Of America, announced the appointment of Darrel Presnell as coordinator for the new Great Plains Boxoffice Builders program of U.T.O.

Presnell is a veteran of 20 years in show business. Starting as an usher assistant manager, then manager for Fox Midwest Theatres in Mt. Vernon, Ill., he progressed through a series of increasingly important assignments in the Fox circuit. Transferred to Wichita, Kans., in 1950 he was manager of the Sandra, Boulevard, and Palace Theatres, then became advertising manager in 1952. Two years later he was moved to the Fox Midwest division office in Kansas City. From a bookers desk he was promoted to division advertising and publicity director.

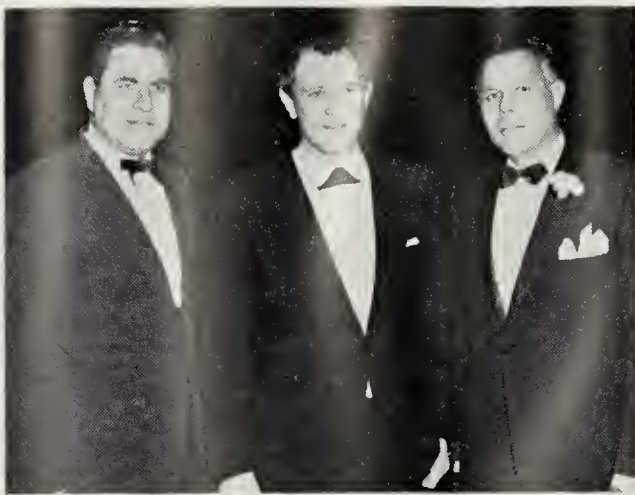
Since September of 1960, Presnell has owned and operated a vacation resort at Table Rock Lake in southwest Missouri. Recently, he sold his resort and returned to Kansas City to take over the U.T.O. assignment.

"Boxoffice Builders is a natural outgrowth of the U.T.O. idea," Ricketts said. "Starting with a small membership a few years ago we have grown to where our members now number in the hundreds. U.T.O.'s Show-A-Rama convention has grown to be the largest and most effective in the country today. Now this group of exhibitors has banded together to form a formidable new selling force, the Great Plains Boxoffice Builders." This effort is uniquely described as a showman's common market. Taking note of the European venture of the same name and noting the economic success it has attained, U.T.O. plans a similar bold stroke: massive, united selling in depth; total effort in the marketing of specific pictures, where overlapping advertising and publicity add to the effectiveness of the adjacent territory.

In addition to advertising in concert, Boxoffice Builders plan a continuing flow of other materials to members. Revised campaigns on soft performers, special shows, combination programs, holiday advertising, and anything else that will build grosses or increase business.

Initial plans call for the selection of at least eight or 10 pictures a year to receive the super treatment. Every campaign will be specially tailored for prime appeal to the great plains market. Associate members, who pay an annual \$15 membership fee, are eligible to receive as many of the campaigns or as much of the supplementary material as their situation calls for. Cost for the sales kits and the special ad materials will be only that amount needed for production and mailing expenses. It is expected that these charges will average \$5 to \$6 for a full blown campaign. Individual mats on special programs should average 50 cents to \$1, depending on the size.

"Each picture selected will receive the full treatment," Ricketts said. "The best brains in the motion picture advertising field are available to share in the production. Every campaign will have all those ingredients that have special appeal to the great plains audiences. We'll emphasize original radio, television, newspaper, promotion and publicity, or any combination of these media, and come up with what we hope to be the right approach. It is well known that the great plains terri-



Seen at the recent opening of Walter Reade-Sterling's new 34th Street East, New York City, were, left to right, Saul J. Turrell, president, Walter Reade-Sterling; Richard Harris, star of Continental's "This Sporting Life," which had its American premiere as the opening attraction at the theatre; and Walter Reade, Jr., chairman of the board of Walter Reade-Sterling.

## Tromberg Goes Indie

WASHINGTON—Sheldon Tromberg will assume ownership of Boxoffice Attractions, Inc., Washington, D. C., based regional independent distributor, on Aug. 3. Tromberg is presently east-central district manager for Embassy Pictures. A graduate of Columbia and Harvard universities, he entered the film industry in 1954 with Republic Pictures and has held executive positions with the J. Arthur Rank organization, Continental Distributing, as well as his present Embassy position, from which he is resigning.

Tromberg also founded Urban Press, a nation-wide mail-order firm.

He will devote full time to Boxoffice "in an effort to create, merchandise and exploit the best available independent product" in the Washington, Philadelphia, and Pittsburgh Exchange areas.

Charles Hurley, a 30 year veteran of distribution and exhibition, will assist in sales. Doris Steffey resigns as Embassy's Washington, D. C., office manager to become head booker at Boxoffice Attractions.

tory has always responded to special treatment and this is what we intend to produce," he added.

Expanding on the common market theme, Dick Orear, U.T.O. board member and Commonwealth Theatres president, said, "Today there is great emphasis on the merits of individual enterprise—and this emphasis is not misplaced. But there is no denying that a mass effort, carefully conceived and executed, can produce staggering results. The Great Plains Boxoffice Builders technique has already been tested, and the results of that testing have been almost sensational at times. Now we envision a common market of theatres, circuits, and individual operations, banded together for only one purpose, to sell our product through a vast, combined effort of organized showmanship."

The membership roster already includes theatres of every size located in every corner of the country. Some of the biggest circuits and many smaller operations have already joined. U.T.O. has indicated the need of a maximum number of theatres in the organization for the most profitable results.

## Turnbull Quits Position With Fox In Australia

NEW YORK—Ernest Turnbull, managing director, Hoyts Theatres, Ltd., and all 20th Century-Fox operations in Australia, will resign from the company effective Sept. 1, it is announced jointly by Seymour Poe, executive vice-president of 20th-Fox, and Turnbull.

Commenting on the resignation, Poe stated the company was deeply appreciative of Turnbull's long and valued leadership that made Hoyts and 20th-Fox dominant forces in the Australian entertainment field, and expressed deep regret over Turnbull's decision to retire.

In addition to heading Hoyts, the country's largest cinema circuit, Turnbull also has been chairman and managing director of 20th Century-Fox (Australia) Ltd.

Long a major figure on the Australian show business scene, Turnbull first became associated with the film industry in 1928 as managing director of British Dominion Films Ltd., which established the first all-British cinemas throughout Australia and New Zealand. In 1936, in the same capacity, he became associated with Gaumont British Dominion Films Distributors Ltd.

He has been head of the Hoyts circuit since 1941, and has served as chairman of 20th Century-Fox Australia since 1953.

## O'Donnell Aids WOMPI Meet

DALLAS—William O'Donnell, president of Cinema Art Theatres in Texas and brother of the late R. J. O'Donnell, executive of Interstate Circuit and Godfather of WOMPI, will present the convention awards at the 10th annual International Association of Women of the Motion Picture Industry conference meeting in Dallas, Sept. 13-14-15.

Trophies will be bestowed for community service, earned by the Dallas WOMPI club last year; convention attendance, won by the Jacksonville group in 1962; publicity, which went to the Charlotte women last year; industry relations, won the previous year by Dallas; and membership, which the Memphis WOMPIs won in 1962.

O'Donnell will also present a newly created award which will be given only every 10 years—"WOMPI of the Decade." This is a commendation to be given to an individual WOMPI making the greatest contribution to the International WOMPI Association during the last 10 years, each WOMPI club nominating one person.

## Hassanein To Todd-AO Post

NEW YORK—Salah M. Hassanein was elected vice-president and a member of the board of directors of the Todd-AO Corporation at a recent meeting of that company's board of directors, according to George P. Skouras, president.

Hassanein will devote his activities to the promotion of the new Dimension 150-Todd-AO process, in which Louis de Rochemont has already contracted to produce three motion pictures in the near future.

## SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Aug. 23 to stockholders of record Aug. 9.

# AMPA Showmanship Plan Seeks New Members From Ranks Of Exhibition

NEW YORK—Asserting that the motion picture industry must “concentrate on the marketplace” if it is going to overcome the competition of free or “fee” television and product shortages, Melvin L. Gold, president, Associated Motion Picture Advertisers, outlined plans for a “revival of showmanship” at the first meeting of AMPA’s new officers and board of directors. “That marketplace,” he added, “is every city, town and hamlet—every community that boasts a motion picture theatre!”

Reiterating his conviction that local-level showmanship is the crying need of the business, Gold said that theatres must generate an air of excitement that will arouse patron curiosity and encourage steady patronage. “Our first job,” he said, “is to get the patron out of the house and away from the television set!” He stated that AMPA’s plans include liaison with retail organizations and their trade press to develop a cooperative effort in this regard.

Projecting AMPA activities, Gold advised that the Exhibitor Services Division plans a “Speakers’ Bureau,” which would provide speakers for Lions Clubs, Rotary Clubs, and other local groups, for the purpose of propagating, locally, an improved image of the movies and the industry. Regional “Showmanship Forums” for exhibitors and their managers; a “Press Service,” providing institutional publicity to local and regional publications; a “Celebrity Service,” that would encourage distributors to increase personal appearances of stars, directors, etc.; and the application of “commercial theatre” showmanship to art films, are on the agenda of the Exhibitor Services Division.

Admitting that these ambitious projects are costly and time-consuming, Gold said, “That’s

just part of the plan. We are going to conduct a membership drive throughout the country, to bring exhibitors into AMPA. For 47 years, AMPA membership has stemmed essentially from New York. If we’re going to help the entire industry, we must have the support of the entire industry . . . and what makes the manager of a theatre in Cripple Creek less an advertiser of motion pictures than an ad director in New York?”

He added, “To do the job effectively, we need AMPA members who reside in all parts of the country . . . to fill speaking engagements and to plant institutional publicity with local publications. An organization can only return to its members the sum total of their combined individual efforts. Every AMPA member is going to be asked to work on one or more of our committees. The larger the membership, the more effective the effort. Just a little work on the part of each member, in a well-coordinated activity, can result in a powerful blast of showmanship that will be felt at boxoffices across the land!”

In addition to the Exhibitor Services Division, Gold listed the following committees, currently being activated: Membership, AMPA awards, trade press, by-laws, AMPA workshop, publicity, advertising, manpower development, showmanship fund. He explained that the advertising committee would be charged with the responsibility for seeking better advertising methods and design. The publicity committee will prepare institutional publicity for dissemination nationally and locally. The manpower development committee will seek means for developing a competent pool of talent in the advertising and publicity crafts and will contemplate a theatre managers’ school.

## N.Y. Allied Speakers Set

BUFFALO—Sydney J. Cohen, president, Allied Theatres of New York State, Inc., has announced some of the prominent speakers who will address the second annual convention July 29 to Aug. 1 at the Concord Hotel on Kiamesha Lake, in the heart of the Catskills.

On Tuesday, July 30, Milt London, executive director, National Allied, will address the convention. On the same day, Frank McCarthy of COMPO also will speak. Jack Armstrong, president, National Allied, will speak on Wednesday, and Henry (HI) Martin, general sales manager of Universal Pictures, will speak in the afternoon as well as at the banquet.

## Zucker Joins Embassy

NEW YORK—Lester Zucker has been appointed east-central district manager for Embassy Pictures, effective immediately, it was announced by Carl Peppercorn, vice-president and general sales manager.

Headquartering in Cleveland, Zucker will supervise the Cleveland, Cincinnati, and Indianapolis territories for Embassy Pictures.

Zucker most recently was Chicago branch manager for Universal-International before joining Embassy. Previously, among other posts, he served as Cleveland branch manager for Columbia Pictures.

## Trencher To Fox Records

NEW YORK—Irving Trencher, prominent sales and promotion specialist in the music field, has been appointed sales manager for 20th-Fox Records, effective immediately, it was announced by Norman Weiser, vice-president in charge of operations.

Trencher first became affiliated with the business in 1953, when he joined Southern Music Publishing in a top promotional capacity. Subsequently, he held important sales and promotion positions with Top-Rank Records, MGM Records and, most recently, Mercury Records.

Prior to the music field, Trencher was associated with the film industry, serving for many years in the executive echelon of Brandt Theatres, New York.

## T-L TV Active Abroad

NEW YORK—Trans-Lux Television Corporation will open an international sales office in Zurich, Switzerland, it was announced by Richard Carlton, vice-president and general sales manager of the tv syndication firm. The office will be in operation Sept. 1.

Appointed to manage the Zurich office is Rudi Witschi, a Swiss, who has been active in overseas sales for leading American companies. He will supervise sales activities in Europe, Great Britain, the Middle East, and Far East.

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Schell, Fredric March...  
and Robert Wagner tell  
the shocking story of  
what happened in the  
mansion called Altona.



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ALTONA"**

**ANOTHER BIG ONE FROM 20th  
AVAILABLE FOR SEPTEMBER!**

# 14 Major Features From Columbia In Next Eight Months, Jackter Says

NEW YORK—Columbia Pictures will release at least 14 major films during the next eight months, it was announced by Rube Jackter, vice-president and general sales manager, during the opening session of Columbia's sales meeting at New York's Savoy Hilton Hotel.

Referring to the product as the most important and impressive array of top features in any similar period in Columbia's history, Jackter outlined for the assemblage an extensive long-range plan for blue-chip sales handling during the coming months.

Leading off the schedule of releases in August is Jerry Bresler's "Gidget Goes To Rome," which has its world premiere throughout the Pittsburgh area in an 120-theatre area break on July 31. Directed by Paul Wendkos in Eastman Color, the film stars James Darren, Jessie Royce Landis, Cesare Danova, and Danielle de Metz, and introduces Cindy Carol in the title role.

Slated for September release is Irwin Shaw's and Robert Parrish's "In The French Style," featuring Jean Seberg and Stanley Baker. Also scheduled for September is Norman Maurer's "The Three Stooges Go Around The World In A Daze."

October will see the premiere of Carol Reed's "The Running Man," in color, starring Laurence Harvey, Lee Remick, and Alan Bates. Also slated for October: William Castle-Hammer Films' "The Old Dark House," with Tom Poston, and "Maniac," produced by Jimmy Sangster, directed by Michael Carreras, starring Kerwin Mathews.

Frederick Brisson and David Swift's production of "Under The Yum Yum Tree," in Eastman color, starring Jack Lemmon, Carol Lynley, Dean Jones, and Edie Adams, will be Columba's November release.

Otto Preminger's "The Cardinal" will have its world premiere on Dec. 11 in Boston's Saxon, followed by New York's DeMille on Dec. 12—both on a reserved-seat basis. The Technicolor film, produced and directed by Preminger, stars Tom Tryon, Romy Schneider, Carol Lynley, Jill Haworth, Raf Vallone, and John Huston.

Carl Foreman's "The Victors" will have a special pre-release engagement in December in New York and Los Angeles. "The Victors," written, directed, and produced by Foreman, stars Vincent Edwards, Albert Finney, George Hamilton, Melina Mercouri, Jeanne Moreau, George Peppard, Maurice Roney, Rosanna Schiaffino, Romy Schneider, Elke Sommer, Eli Wallach, and Michael Callan. "The Victors" will be released nationally in February.

With the new year, comes "Dr. Strangelove or: How I Learned To Stop Worrying and Love The Bomb," produced, directed, and written for the screen by Stanley Kubrick. Heading the cast are Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens, and Keenan Wynn. Also on the January release roster is William Castle's "Strait-Jacket," starring Joan Crawford and co-starring Diane Baker and Leif Erickson.

Fred Zinnemann's "Behold A Pale Horse" is scheduled for release early next year. Produced and directed by Zinnemann, "Behold A Pale Horse" stars Gregory Peck, Anthony Quinn, and Omar Sharif.

Robert Rossen's "Lilith" is also due for release early in 1964, starring Jean Seberg,

## New N.J. Indoor Theatre Planned By Reade-Sterling

NEW YORK—A new indoor theatre, incorporating a revolutionary new concept in theatre design, will be constructed by Walter Reade-Sterling, Inc., adjacent to its Eatontown Drive-In, Eatontown, N. J., it was announced by Walter Reade, Jr., chairman of the board. The ultra-modern building is scheduled for opening by early 1964.

The theatre, which will seat about 800 persons, consists of an elliptical parabolic shell, with reinforced concrete tilt-up walls, capped by a geodesic dome. Entrance will be at the screen end of the building, instead of the normal rear auditorium access, which will result in a spectacular visual approach to the interior of the auditorium. The exposed undulating folds of the roof shell will converge toward the screen, focusing patron attention to the picture.

The theatre was designed by B. & G. Constructors, Inc., of Oklahoma City, and Reade personally. It will be the prototype of many similar theatres to be built by the circuit in the future, he said.

## Fight Film Bookings High

NEW YORK—Screenings of the Liston-Patterson fight films in exchange cities throughout the country have brought forth enthusiastic reactions and an avalanche of bookings, according to Ernest Sands, Allied Artists' general sales manager.

The New York City area, at first slow to enthuse about the films, now have scores of theatres playing them day and date, including the RKO circuit. Additional bookings from key theatres came in from Chicago with a variety of other circuit requests, such as National General on the west coast.

With the first wave of 500 prints reaching theatres in all key cities, Allied Artists has gone into additional printing with the surge of new bookings.

Enthusiasm for the subject is attributed to the fact that in addition to its highlighting of Cassius Clay's antics at ringside, its 11 minutes are virtually all action and that many of the fight details lost on the closed circuit telecast are clearly visible in the film's slow motion of the three knock-downs.

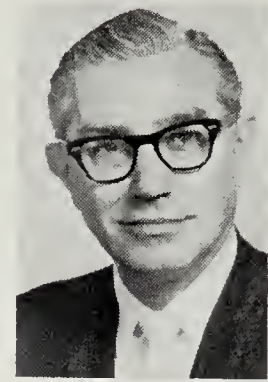
## UA Names Japanese Manager

TOKYO — Hisashi Fukuzawa has been named as United Artists' new sales manager for Japan. A veteran of the film industry for more than 20 years, Fukuzawa joined the company in 1954.

Warren Beatty, and Peter Fonda. Another top feature slated for release in 1964 will be "The Long Ships," produced by Irving Allen and directed by Jack Cardiff. Richard Widmark, Sidney Poiter, Rosanna Schiaffino Russ Tamblyn, Oscar Homolka, and Beba Loncar are starred.

## Myerson Succeeds Murphy As Loew's Exec V-P

NEW YORK—Arthur M. Tolchin, assistant to the president, Loew's Theatres, Inc., announced that Bernard Myerson will join the theatre company as executive vice-president on Sept. 9.



MYERSON

Tolchin said, "It is with great satisfaction that Loew's makes further evident its implementation of the program which has marked its past two years of building a solid foundation for a growing theatre company operation. In Mr. Myerson, Loew's has associated itself with one of the most vigorous, versatile, and respected men in the industry."

Laurence A. Tisch, president and chairman of the board of the parent company, said, "Mr. John F. Murphy, executive vice-president of Loew's, whose decision to retire from daily operations created a void only a man of Mr. Myerson's stature could fill, has been with the company for 40 years. All of us at Loew's have enjoyed our long and happy association with Mr. Murphy." Murphy will continue with the company as an advisor and member of the board of directors.

## Six More From Bronston

MADRID—Samuel Bronston, producer of the current "55 Days at Peking" and last year's "El Cid," has announced a production slate of six more major films in addition to "The Fall of the Roman Empire," on which filming has just been completed.

"The Fall of the Roman Empire," which stars Sophia Loren, Stephen Boyd, Alec Guinness, James Mason, and Christopher Plummer, will be released next spring. Following it on Bronston's production schedule will be "Circus," a tentative title for a spectacular film to star John Wayne, David Niven, and Claudia Cardinale. "Circus," with Henry Hathaway directing, will begin production in September. "Nightrunners of Bengal," a story of the Sepoy Mutiny in India during the 1850's, is next.

Also on the production slate is "The Blue and the Grey on the Nile," a historical tale of veterans of the U. S. Civil War who fought for the Egyptian government. "The French Revolution" follows with "Paris 1900," to be directed by Vittorio De Sica, next. Final picture, in the group of six, will be "The Great Cyrus" from the novel by Harold Lamb.

## MPEA Sets TV Units

NEW YORK—Just returned from a six-week tour of European capitals, William H. Fineshiber, vice-president of the Motion Picture Export Association of America, reports the formation of active tv committees representing the MPEAA member companies in the principal television markets of Europe. The European committees will now meet regularly under the chairmanship of the following MPEAA regional directors:

S. Frederick Gronich, Paris; Leo D. Hochstetter, Rome; Stephen L. Beers, Frankfurt; and A. Roland Thornton, London.

# The NEW YORK Scene

By Mel Konecoff

JERRY LEWIS offered to put on a benefit for us. (Are you paying attention, boss?) We have witnesses to prove it, too. It all happened the other day when we joined the comedian on part of his tour of area theatres, and we were talking aboard the air conditioned bus between stops about his putting on shows in all kinds of places. He then said, "If you want, I'll come to your house and put on a show. Get together 20 or more people, charge them what you want and you can keep what you collect." And again we say, we've got witnesses.

Lewis was all seriousness, and one of his principal concerns was for the state of the industry. Mused he, if we could extract the word "greed" from all levels of the industry, everybody would benefit.

As for exhibition—he said he doesn't see the point in making 2½ to three million dollar pictures and then have them shown in theatres that are "toilets"—being unkempt, being short on washroom facilities, having gum on the seats, etc. In this end of the business, said he, we have to show that we care for people because those who pay their money at theatre boxoffices get the "smell of death" quickly. He doesn't like the way his pictures are being handled in certain areas as well.

Some day, he'd like to get together with the people at TOA and try to work out a campaign to dress up theatres and get them working more efficiently, said the comedian.

What we need, continued he, is a United Nations in the industry with everybody clasping hands and putting everything into the pot so that no one gets hurt. It's wrong for the 20 guys who are doing fine not to care about their counterparts who are not doing well. There is a need for caring on all levels.

Lewis was so upset that he said he may not make any more pictures (according to Paramount, he's going to make "The Disorderly Orderly" early next year). He may also try to find 100 to 200 key theatres across the country, buy them, and then exhibit pictures properly in them. As we parted so he could get ready for his on-stage appearance with his band, he reduced the figure of theatres sought to about 50, and he really wanted to investigate the possibility. He didn't see any problem in keeping the theatres open even if he has to make more pictures himself. He'd like all theatres to do well because what's good for one is good for all or should be, he opined. He estimated that in the last five years, his pictures brought in theatre grosses of 180 million dollars. It's big business, thought he, because the thinking is big.

This latest tour for "The Nutty Professor" saw him put in 47 days in which he made 770 appearances, compared to 28 days and 509 appearances for "The Delicate Delinquent." All of his showmanlike antics seem to be paying off, for the theatres were pretty well filled on visiting days.

One of the highlights of each of his visits was the appearance of costumed "Mister Peanut" who gave out free candy, peanuts, souvenirs, etc. We have a sneaking suspicion that Paramount's merchandising expert, Lige Brien, is really "Mister Peanut," but we never could get a peek under the famous high hat.

(Aside to professor Lewis: That's a pretty good memory you've got. Now, let's see if you remember the lighter bit.)

**THE METROPOLITAN SCENE:** We received a release the other day about "Four For Texas" which stars Frank Sinatra, Dean Martin, and Ursula Andress. The latter posed for a nude portrait and may well be known as Ursula Undress as a result, but part of the release said, "The painting shows Ursula lying on a divan, one arm languidly draped over her body, the hand holding a single red rose. She is reclining and she is nude." . . . By the way, Arthur Godfrey will make a movie debut in this film in a cameo role. He's never been in moom pitchers before—only tv and radio. . . . Warners' Ernie Grossman really off to summer camp to see his youngsters. . . . Aside to Joe Levine: Whatever happened to those "Women of the World" contestants from Yonkers? . . . Oscar A. Doob, former executive of Loew's Theatres and MGM, has been signed by North American Newspaper Alliance to write a weekly syndicated column, "Joys and Jelts of Retirement," and will deal with the social and human interest aspects of retirement in more than 90 papers. He retired from Loew's several years ago. . . . Skouras Theatres opening a new one in Closter, N. J., with a party and buffet on July 31. . . . Radio City Music Hall has been awarded a citation by the U. S. Marine Corps for the production of its stage spectacle, "To The Marines." President Russell Downing accepted on behalf of producer Leon Leonidoff and the theatre's staff. . . . Aside to Herman Robbins: Last week's aside got loused-up in the transmission, but we're glad to hear you're well on the road to recovery. . . . Paul Baise broke his arm while getting out of a taxicab escorting Richard ("This Sporting Life") Harris around on a promotional tour. The actor went along to the hospital and waited for the arm to be set.

## NGC Maps Gala Opening For New Calif. Showcase

LOS ANGELES—A contingent of Hollywood personalities will be on hand Aug. 7 for the opening of National General's newest motion picture theatre, the \$450,000 Fox in Palos Verdes Peninsula.

Among filmland celebrities scheduled to attend the gala first-nighter event are Chill Wills, Marta Gristen, Tommy Kirk, Kevin Corcoran, Jeff York, Telly Savalas, Rosemary DeCamp, Joan Shawlee, Karen Conrad, Gloria

Moreland, Lee Anthony, Peter Mamakos, Anthony Spinner, Betty Jones-Moreland, and Linda Ho (Mrs Los Angeles Press Club).

Ira Cook, KMPC disc jockey will serve as master of ceremonies.

The 874-seat showcase is located in Peninsula Shopping Center. The new Fox will be equipped with the latest projection equipment including Ampex stereo four-track sound (Continued on page 12)

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# Public Buys Mass Appeal Features Despite Cry For Culture-Zeit

BOSTON—Robert M. Zeitz, managing director, Zeitz Theatres, called on the public to support cultural and family type entertainment. "Why don't those same people who are always criticizing the mass appeal type of film, and are constantly clamoring for the cultural and family type entertainment, support them when they are shown locally?" he asked in letters to newspaper editors.

His letter to the New Bedford, Mass., Standard Times was reproduced with the following head: "Executive Says Public Fails To Support Good Film Fare." The Zeitz letter said: "This is the season of the '10 best' movie lists. The occasion is hardly a momentous one for Mr. Average Theatreman, who usually finds little relationship between the quality register of the film critic, and the cash register in the box office.

"There is frequently a wide divergence between what the critics like and what the public en masse buys. Listed at the top of every '10 best' poll were such films as 'David and Lisa,' 'Long Day's Journey Into Night,' 'The Miracle Worker,' 'The Ugly American,' etc. The so-called critics' pictures were financial disasters at the local boxoffice. National box-office leaders such as 'To Kill a Mockingbird,' 'Days of Wine and Roses,' 'Music Man,' etc., also fared below par in this area. For the theatre operators who add up the box office take at the close of each day, these lists don't seem very helpful as a guide to meeting a payroll and he may, understandably, either ignore them or glance at them with an ill-concealed grunt.

"After all, it's the likes of 'Whatever Happened to Baby Jane,' 'The Birds,' 'Diamond Head,' 'Son of Flubber' and others without great artistic pretensions that keep the bulk of movie houses running. Films made for the widest possible appeal are, and always will be, a real important part of the film business; that part of it, in fact, without which the whole business would collapse.

"As for this constant cry from the public for more family-type entertainment, it has got to the point where the theatre owner asks—where are you hiding when these family-type films are shown on local screens? With the exception of Walt Disney's productions, such fine family type fare as 'Jumbo,' '40 Pounds of Trouble,' 'The Courtship of Eddie's Father,' and countless others were not well received by the public.

"The exploitable picture, the gimmick picture geared to specific masses of people such as teen agers, form a commercially necessary foundation of the industry. Many of these pictures are ignored outright by the critics. The only value of such a product is a commercial one, to be estimated by the accountants, not the critics.

"As long as the public continues to patronize this type of film fare, and often passes up the wholesome ones, it can hardly heap all the blame on the movie industry. Why don't these same people who are always criticizing the mass-appeal type of film, and are constantly clamoring for the cultural and family type entertainment support them when they are shown locally?"

## Mass. Exhibs Cooperate By Showing Safety Film

BOSTON—The Massachusetts State Police launched a major highway safety program with a film "Anatomy of an Accident," with TONE (Theatre Owners of New England) cooperating in making their facilities available.

The first showing of the film was held at the Avon Drive-In, Avon, Mass., and Sky-View Drive-In, Brockton, Mass. During the upcoming year, the film will be shown in theatres throughout the state.

The half-hour color film shows an auto accident actually taking place. Slow motion photography shows in detail what happens when a trailer truck crashes into an automobile.

Commissioner of Public Safety Frank S. Giles thanked TONE for getting the film to the theatres, and said: "We are launching what I feel is the most promising state police highway safety effort in many years in the field of education. 'Anatomy of an Accident' is an outstanding film. One of the finest of its kind we've ever seen. It is my earnest hope that great numbers of Massachusetts citizens will see this thought provoking film."

## UA's "Irma" To 23 Houses In "Golden Showcase" Plan

NEW YORK—Billy Wilder's "Irma La Douce" will have a special extended presentation as a United Artists "Golden Showcase" attraction at 23 major theatres in the Greater New York Metropolitan area beginning Aug. 7.

The "Golden Showcase" release pattern follows the one established earlier by United Artists for "West Side Story" upon completion of its 68-week reserved-seat run at the Rivoli on Broadway.

"Irma La Douce" will move over from the DeMille to the Victoria on Broadway and will continue on at the Baronet on Manhattan's East Side. Simultaneously, it also will play at the following situations: the Academy of Music, Manhattan; Kingsway and Duffield, Brooklyn; Meadows, Flushing; Midway, Forest Hills; Bliss, Long Island City; Valentine, Bronx; Green Acres, Valley Stream; Roosevelt Field, Garden City; Cove, Glen Cove; Bronxville, Bronxville; Colony, White Plains; Elmsford Drive-In, Elmsford; Starlight Drive-In, Croton-on-the-Hudson; Brandt's Yonkers, Yonkers; Cinema, Bay Shore; Plaza, Patchogue; Nesconset Drive-In, Nesconset; and Huntington, Huntington.

In New Jersey, it will play at the Adams, Newark, and Stanley, Jersey City.

## B&K Roosevelt Sold

CHICAGO—Chicago Federal Savings and Loan Association has bought the adjoining B&K Roosevelt from New England Mutual Insurance Company for \$660,000. Balaban and Katz will continue to operate the theatre as the lease runs until 1969, with renewal option to 1984.

## Public Accommodations Bill Back In House Committee

DOVER, DEL.—The Senate-approved public accommodations bill is now in the hands of the Revised Statutes Committee of the House. Its future appears uncertain.

Senate passage came at 1:40 a.m. June 28. On the first roll call, the bill failed with only seven votes. The final roll call showed nine in favor, six against, and two absent.

On July 18, a move to bring the bill to an immediate vote failed in the House. The motion to suspend the rules to permit quick action was defeated by three votes, and the bill was sent to the Revised Statutes Committee. Its chairman, Majority Whip Glenn W. Busker, D. Smyrna, was reported to be unsympathetic with public accommodations legislation.

The State Senate on July 22 recessed indefinitely, and the House followed suit the next day.

Speaking for the mayors of Milford, Laurel, Bridgeville, Rehoboth, Seaford, Georgetown, Selbyville, Greenwood and Milton, Mayor Otis Smith of Lewes announced June 30 that these communities have voluntarily integrated all public facilities. The announcement was that the 10 Sussex County towns will admit Negroes to all hotels and motels within town limits. Previously, the mayors had obtained the integration of restaurants, lunchrooms, theatres, and bowling alleys.

MOTION PICTURE EXHIBITOR reported June 19 that in Seaford, Laurel and most other Sussex County towns, theatres were still requiring that Negroes sit in the balcony, and that the Capitol Theatre in Dover, in Kent County, had stopped restricting Negroes to the balcony. In Delaware's northernmost county, New Castle, integration has been in effect for a number of years. Most Wilmington motion picture theatres desegregated in 1951, the first-run Rialto making it unanimous on May 1, 1963.

## Allied Maps "Ladies Day"

NEW YORK—A "Preview of the World's Fair" for Allied's fair ladies will be a "loverly" highlight of the women's program now being arranged for the National Allied convention, according to Irving Dollinger, convention chairman.

On Oct. 24, the Barkerettes of Variety Club Tent 35 will serve as hostesses for the luncheon to be held at the "Top Of The Fair," glass-enclosed restaurant on top of the Port Authority Building, highest point at the New York World's Fair.

A special tour of the World's Fair facilities as they near completion is scheduled, with prominent officials participating in the ensuing luncheon. "With a little bit of bloomin' luck" weatherwise, Dollinger revealed, at least one helicopter-load of show business personalities, barkerettes, and Allied ladies will fly from the heart of New York to the heliport at the "Top Of The Fair." A full program is now in preparation for the luncheon. The day previous, Allied ladies will lunch in the delegates dining room at the United Nations.

## Wolfe To Col. Publicity

NEW YORK—Columbia Pictures has appointed Joe Wolfe as trade press contact and newswriter in the home office publicity department, it has been announced by Robert S. Ferguson, vice-president.



# LONDON Observations

By Jock MacGregor

IT HAS BEEN Laurence Harvey week in the West End and he has justifiably enjoyed it. "Running Man" was successfully trade shown; "Wonderful World of the Brothers Grimm" royal premiered; and "The Ceremony" unveiled at a midnight preview. The last named is the most interesting. Not only is he the star, but with it he makes his debut as producer and director. It is a picture which cannot be dismissed lightly. It is nearly an important one and shows marked promise.

I have known Larry for some 15 years. It was Grand National's Maurice Wilson who first drew my attention to him. He had given him his first break in a second feature, "House of Darkness," and was sure that he was going places. I met him and found that he was equally sure that he was going places. In fact, he took a pretty poor view of producers for not sharing his enthusiasm for himself.

He then got an Associated British contract, and I saw quite a lot of him. He was always convinced that he was getting nowhere fast and that he was being badly handled. To put it bluntly, his views did not make him the most popular actor around the studios. When it came to taking up his option, casting director Robert Lennard, while never doubting his potential, let him go it alone.

With the support and guidance of the Woolf Brothers, Larry's star began to shine. A carefully chosen run of American and British pictures helped edge him into the international star class. Even so, he wanted to prove more and managed to promote "The Ceremony," which he shot in Spain and edited by night while starring in "Running Man" in Ireland. The studio buzz about the picture was intriguing. The word of mouth following a Dublin preview was good.

When he ran a midnight preview at the London Pavilion, producers, executives, technicians, fellow artists, and aristocracy turned up in such strength to prompt the query whether they had beds to go to. It was a gathering which would have distinguished any premiere and must have delighted Larry. Many had no doubt gone to see if he had shot his bolt, to scoff, but they stayed to cheer. "The Ceremony," which UA releases, confirms that not only is he a talented, good looking actor but a creative technician with the making of a producer-director of major importance. Larry proves beyond question that he is right about Larry.

**THERE IS APT** to be depression when a company report shows a set back in profits, but closer study of Associated British's reveals that it is the fourth best ever. Sir Philip Warter, in his statement, is reasonably satisfied with trends and feels there is a sound and profitable enough future for the modern cinema in the main town centres to justify the continuation of their modernization and reequipping program.

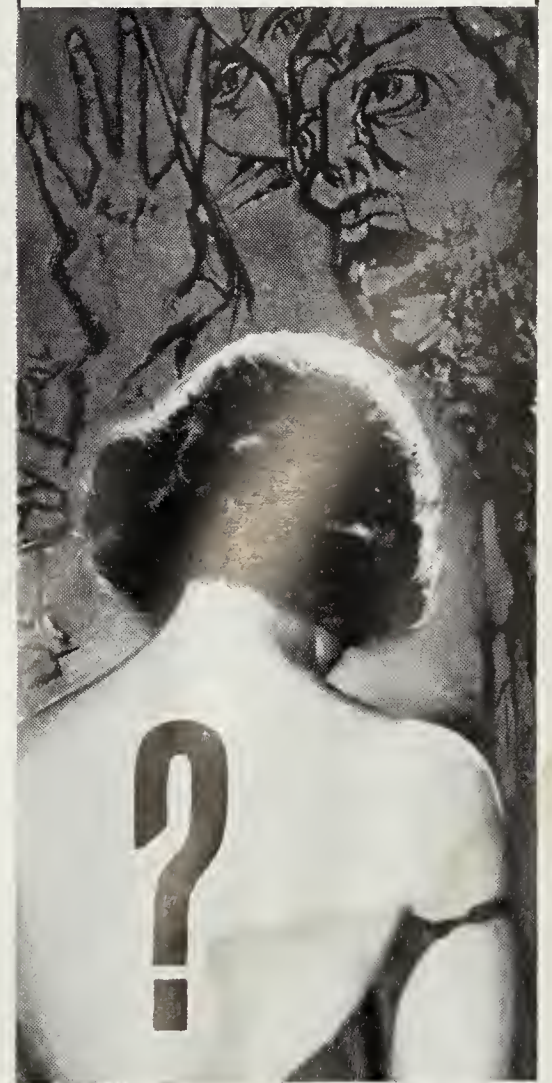
Film productions, rights, etc., are valued \$1,695,736 up at \$4,982,194, and Sir Philip sounds the warning, "Despite all this (production) activity it is a matter of deep concern that the ever-increasing costs of operating studios and high costs of film production in general make this branch of the business, if taken in isolation, unremunerative. Nevertheless, the need to ensure a supply of films for our cinemas and distribution company makes it essential to continue to finance the making of British films."

Meanwhile, the latest Associated British production, "Tamahine," was launched enthusiastically at the Empire with a Polynesian flavored premiere featuring saronged girls handing miniature bottles of rum to the guests. This is a highly chucklesome romp with Nancy Kwan at her most provocative. Clashing was a special preview of "Come Blow Your Horn" which Paramount staged at the Plaza for artists attending the ensuing midnight "Night of 100 Stars" charity show at the Palladium. A glittering audience found the film much to its liking.

IN TOWN wearing his brand new hat in the 20th Century-Fox style breezed Jonas Rosenfield to look up his new associates before flying on to Paris and Rome. He has slipped smoothly into his new role. When he lunched the trade press, he stressed that Fox was not a company with only "Cleopatra" and "The Longest Day" on its books, and that exhibitors in America can look for "Condemned of Altona," "The Leopard," "Take Her She's Mine," and "Move Over Darling" before the end of the year. While here, he had seen a rough assembly of Walter Seltzer's "The Winstone Affair," starring Robert Mitchum, France Nuyen, Barry Sullivan, Keenan Wynn, and Trevor Howard, and since I must declare my personal association with the venture, I am delighted to add that he was extremely enthusiastic with what he had seen. The unit moves to India on Aug. 6 for two weeks. Jonas also saw the inaugural rehearsals for "The Third Secret" in which Stephen Boyd, Jack Hawkins, and Richard Attenborough will appear under director Charles Crichton. This will be Bob Joseph's first film production. . . . A 17 word release at press time will cause conjecture around the bistros that there has been a "carry on" behind the scenes. It is: "Owing to increased production commitments, Peter Rogers has resigned from the board of directors of Anglo Amalgamated." This will leave Nat Cohen and Stuart Levy to carry on alone. . . . A theatre manager who perhaps had better remain anonymous tells me this bitter sweet tale. While playing "Porgy and Bess," a Negro entered the foyer and went up to the sales desk. He asked if they had a color bar. The sales girl, well drilled in ice cream sales, said she'd look, delved deep into the ice box, and produced a multicolored drink on a stick. He paid and made for the auditorium. When asked for his ticket, he showed the confection. Then the misunderstanding was appreciated.

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ALTONA"**

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## NSS Market Study Shows Promotional Resurgence

NEW YORK—That exhibition generally is “embarking on an unprecedented local-level promotion of feature product” is the “motivating and cooperating force” of the far-reaching program detailed to National Screen Service branch managers by president Burton E. Robbins at the three-day meeting last week.

Findings accrued from a market study spanning several months, Robbins states, indicate that exhibition and distribution will invest at least thrice as much in the year ahead than in any prior 12-month period in promotional activities, including advertising and all other media utilized in patronage-building.

“Our expansive program,” Robbins stated, “is in keeping with the exhilarated climate increasingly brightening the exhibition market.

“The fact is that today exhibitors are in a fighting mood to attract that potentially last earnable dollar to their box offices. The availability of more product for every type of operation and the prospect of an uninterrupted flow of more product of mass-appealing stature have obviously imbued exhibitors with an awareness of the opportunity to develop greater patronage.

“Our findings reflect not only an industry-wide resurgence of extensive, mass-penetrating showmanship, but, importantly significant, that operators of both indoor and outdoor theatres will indulge in a local-level merchandising procedures unparalleled in exhibition annals. These not only take cognizance of changes in releasing patterns, but they should also more fruitfully conform with the housing and economic alterations time has effected in all territories.”

The following executives were present at the meeting over which Robbins presided: Norman Robbins, Al Stefanic, Roger Ferri, S. E. Kassel, Norman Kaplan, and Anita Lucas.

Branch managers include Charles P. Lester, Atlanta; Joseph Rossi, Boston; Robert Simril, Charlotte; Milton Feinberg, Chicago; William Bein, Cincinnati; Paul Short, Dallas; Jack Lustig, Denver; Ivan Clavet, Detroit; Jack Winningham, Kansas City; Fred Weimar, Los Angeles; Paul Ayotte, Minneapolis; J. Louis Boyer, New Orleans; Julius Fine, New York; Stanley Goldberg, Philadelphia; Irving Marcus, Pittsburgh; Al Rothschild, St. Louis; Ray Richman, San Francisco; and Kenneth Friedman, Seattle.

## Broumas Circuit Expands

YOUNGSTOWN, OHIO—John G. Broumas, former Youngstowner, who heads the 30-theatre chain bearing his name, has purchased the State for an undisclosed sum. The 1250-seat house will continue in its policy of first-run road-shows.

Broumas earlier announced plans to operate three new first-run motion picture theatres in local plazas. One in Boardman Plaza will open in September, another in Lincoln Knolls Plaza is under construction; and the third in Liberty Plaza will be started shortly.

Broumas lives in Chevy Chase, Md., and operates theatres in Virginia, Maryland, the District of Columbia, and Pennsylvania, as well as Ohio.



The recent premiere of “The Greenwich Village Story” at two New York City theatres, the Victoria and the 55th Street Playhouse, was attended by, left to right, Abraham P. Levine, president, Shawn International, which is releasing the film; Jack O’Connell, producer-director-writer of the drama; and Jack Ellis, Shawn distribution executive.

## No Exemption For Exhibs From Pa. Amusement Tax

HARRISBURG—A proposal that theatres be exempt from admission taxes was killed in the State House of Representatives on July 22. The vote was 107-78.

Before voting on the measure, the House debated whether taxes or the quality of films was hurting attendance at motion picture theatres in Pennsylvania.

The debate was divided between proponents who said lifting of the tax would help the industry and those who blamed television or poor offerings for declining attendance.

Legislators from Pittsburgh opposed the measure on the grounds that the city’s schools needed the estimated \$400,000 annual revenue they obtain from the levy.

Statewide, amusement taxes provide a declining source of revenue. Philadelphia in 1959 dropped motion picture theatres from its amusement levy.

On last report, amusement taxes raised some \$3.8 million for the 344 political subdivisions levying it throughout Pennsylvania.

## NGC MAPS

(Continued from page 9)

and a giant 30 x 60 screen.

Climate controlled refrigeration to insure comfort for patrons has been installed in the new theatre, and the Fox will feature modern American bodiform seats.

Carver Baker, AIA, prominent architect, designed the new theatre, working with J. Walter Bantau, Fox West Coast Theatres construction chief.

The Fox is the fifth theatre to be opened by the 225-theatre circuit in the last two months. Forty-five additional new theatres and drive-ins are planned during the next three years by National General Corporation, parent company, headed by Eugene V. Klein, president.

Phill Catherall, now manager of the Loyola, has been named to manage the new Fox Peninsula, it was announced by Robert L. Weeks, district manager for Fox West Coast Theatres.

Weeks also announced appointment of William P. Mauck, manager of the Fox Redondo, as area manager of the Fox West Coast Theatres in South Bay covering Redondo Beach, Hermosa Beach, Manhattan Beach, and Palos Verdes.

## Business, Fun Combine For Mich, Allied Meeting

DETROIT—The program for the opening day afternoon session of Allied Theatres of Michigan’s 44th annual convention has been set, according to William M. Wetsman, convention chairman. This takes place at the Sheraton Cadillac Hotel, Aug. 14.

The afternoon program schedules competition for the annual Showmanship Award Trophy which will be presented by Allied. There will also be a concession seminar, and demonstrations of new theatre equipment.

That evening, a major production, scheduled for Christmas release, will be previewed by delegates and guests.

Traditionally, the guests and show world personalities who will be present at the Thursday luncheon, are not announced in advance. But, according to executive director Milton H. Landon, there will be, as always, distinguished speakers and glamorites.

The concluding events Thursday will be a cocktail party followed by a dinner dance in the Book-Casino to the accompaniment of the Zan Gilbert Orchestra, when the winner of the showmanship trophy will be announced.

Among the definite convention attractions promised are new equipment demonstrations, cocktail parties, the dinner dance, product previews, concession seminars, session on money-making ideas, the showmanship awards, the two luncheons with outstanding speakers, the motion picture premiere, gifts, prizes, and favors.

Cooperative vendors include the Coca-Cola Company, the Pepsi-Cola Company, Pep Lines Trucking Company, L and L Concession Company, National Carbon Company, Confection Cabinet Company, and Motion Picture Advertising Service, Inc.

## Neptune Prods. Sues Col.

HOLLYWOOD—Neptune Productions, Inc., filed an action in the Superior Court against Columbia Pictures Corporation for damages aggregating \$1,050,000 for breach of contract and violation of fiduciary duties.

The complaint, verified by Alex Gordon and filed by attorney Irwin O. Spiegel, alleges that plaintiff produced a color feature film entitled “The Underwater City” for exclusive distribution by Columbia. The picture is said to depict the first underwater city ever built and inhabited by man and it is alleged that the film has unique visual and commercial value only in color.

Columbia is alleged to have released and distributed the film in black and white instead of in color, without any prior test engagements, and after a press book and substantial trade publicity and exploitative material had been published and distributed designating and describing “The Underwater City” as a color picture.

The plaintiff claims that Columbia failed to use its best efforts to distribute and exploit the picture so as to obtain the largest possible gross receipts therefrom in accordance with the agreement of the parties.

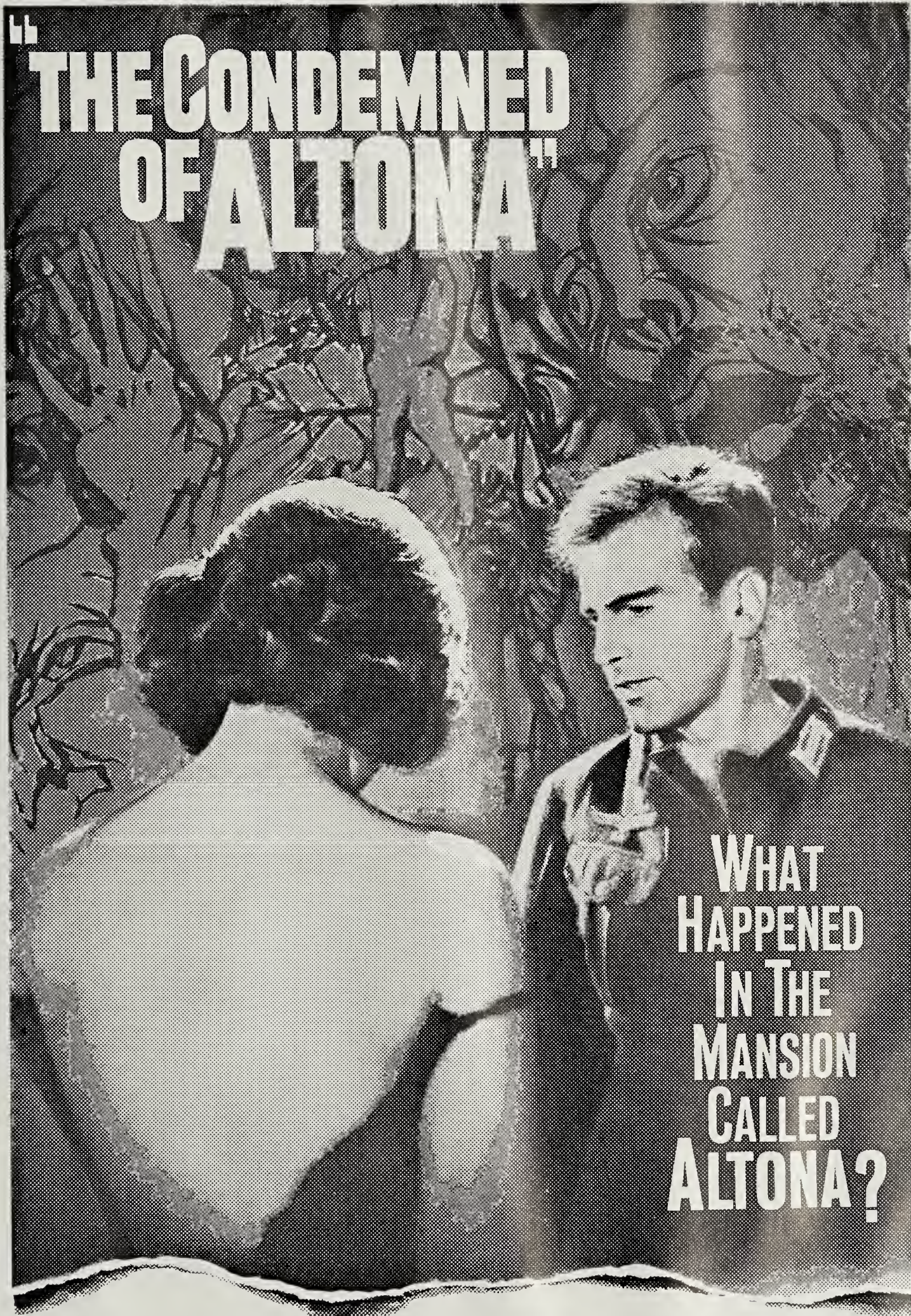
## Film Dividends Up

WASHINGTON, D. C.—In June dividends publicly declared by film industry corporations rose to \$3,088,000, with six companies paying. A year ago in June five companies paid \$2,681,000.

**SOPHIA LOREN | MAXIMILIAN SCHELL**

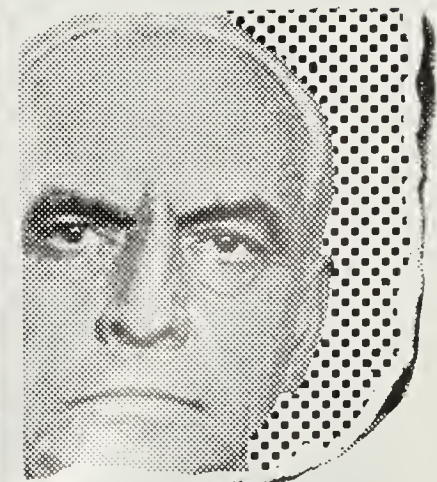
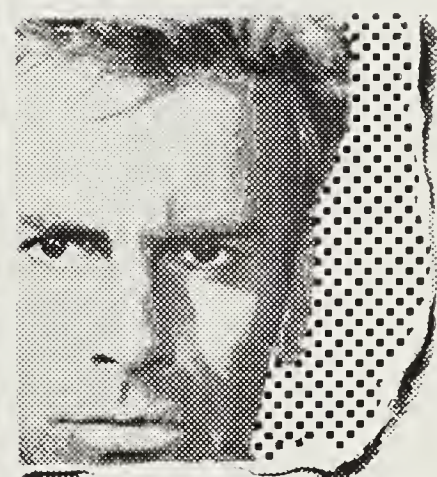
**FREDRIC MARCH | ROBERT WAGNER**

**THESE ACADEMY AWARD STARS TELL ITS SHOCKING STORY!**



**"THE CONDEMNED OF ALTONA"**

**WHAT HAPPENED IN THE MANSION CALLED ALTONA?**



AND WITH  
**FRANCOISE PREVOST**

Directed by  
**VITTORIO DE SICA**

Inspired by a play by  
**JEAN PAUL SARTRE**

Screenplay & Dialogue by  
**ABBY MANN**

A TITANUS and CARLO PONTI Presentation  
Released by 20th CENTURY-FOX

**NO QUESTION ABOUT THE BOX OFFICE POWER!** Another big one from 20th available in September.

# Durham Yields To Integrationists; Other N.C. Cities Still Holding Out

DURHAM, N. C.—Integration problems continued to plague area theatres. However, all of this city's largest indoor motion picture theatres, with one exception, have agreed to racially integrate their seating facilities immediately, it was announced by Mayor Wense Grabarek's biracial committee, which has been working on the problem for nearly two months. There were no incidents as the houses began admitting Negroes.

At Thomasville, however, attempts to integrate the Davidson led to rioting between the races, and the arrest of a number of Negroes. Some 40 young Negroes sat down in front of the theatre one night blocking its entrance for two hours before they were arrested. S. T. Stoker, manager of the theatre, has said that Negroes will be permitted to take seats on the ground floor, which in the past has been reserved for whites, but that the admission price to that section is \$5 each for a Negro. He added that the admission price for whites who want to sit in the balcony, normally used by Negroes, is also \$5.

At nearby Lexington a similar "test" was staged on the local theatre with Negroes trying to purchase tickets to the white area and being refused. This house also has a separate Negro seating area.

Picketing of the Center, High Point, was resumed by leaders of the Congress for Racial Equality, who said they were dissatisfied with progress being made by a mayor's biracial committee.

At Fayetteville, soldiers from nearby Fort Bragg continued to join in nightly demonstrations. The soldiers were in civilian clothes.

At Henderson, the Vance County Board of Commissioners rejected a request of three Negro organizations that it enact a "public accommodations" ordinance which would prohibit theatres and other businesses licensed to do business with the public from discriminating racially.

At Wake Forest, the North Carolina Council on Human Relations urged bi-racial committees and city councils which have been working on integration problems to "continue without let-up until the job is completed."

At Charlotte, where theatres have been integrated on a trial basis for some time, it was stated that "there are a couple of neighborhood theatres not included in the agreement, nor any of the half dozen or so drive-ins." All of the eight houses reported some 30 to 50 Negroes were attending a day, and there were no incidents.

## Fox Sets Spanish Deal

NEW YORK—Twentieth Century-Fox has negotiated an arrangement under which its product will be distributed in Spain by both Radio Films S.A.E. of Barcelona, and Hispano Fox Film S.A.E.

The announcement was made jointly by Seymour Poe, 20th-Fox executive vice-president, and Rene Beja, managing director of Radio Films.

Although the arrangement implies a close cooperation between Hispano Fox Film and Radio Films, both companies will retain their respective identities and separate functioning, Poe said.

## "V.I.P.s"

Exhibitors will be pleased to learn that the forthcoming "V.I.P.s" from Metro-Goldwyn-Mayer features the highly salable duo of Taylor-Burton, together with a first-rate supporting cast, in a lavish color production that is sure to generate good boxoffice wherever it plays.

Few pictures have generated as much advance interest. In this case, exhibitors can look for a picture that justifies this interest. Producer Anatole D. Grunwald and director Anthony Asquith have fashioned a strong tale of men and women in the "Very Important Person" set under great emotional stress.

The film is a natural for the female theatre goers, and the men will tag along quite willingly for a look at the luscious Liz. It should be a big winner in all situations.

Jay Emanuel

## Top Attendance Forecast For N.E.-Conn. Convention

BOSTON—Reservations are coming in fast for the combined regional convention of Theatre Owners of New England, Inc., and Theatre Owners of Connecticut at Griswold Hotel and Country Club, Groton, Conn., Sept. 9-11, and present estimates are for a record shattering attendance of over 500, Carl Goldman, executive secretary, TONE, said here.

The conventions, which will have for the first time a key address by a motion picture producer, James H. Nicholson, president of American International Pictures, Hollywood, may have several business meetings this year instead of just one as in former years, because of the importance of the subjects to be discussed, the TONE executive secretary pointed out.

Some of the subjects to be discussed in the convention's theme of "New Concepts of Our Business" include: Studies on the new Xenon Light; transistorized hard top theatres, sound systems for hard tops; shopping centre areas as film house possibilities; new scope of twin hardtop theatres; among others which will deal with subjects from drive-in operations to popcorn and pizza pie concession methods.

John Stembler, national president of TOA, and a group of top TOA officials will join the two groups for the annual convention. An all-day golf tournament will be held.

Nicholson will fly to the convention from Hollywood with top members of his staff. He was asked to deliver a major address, the committee said, because of his pioneering efforts on behalf of exhibitors in producing films to help keep motion picture theatres supplied with ample product. Co-chairmen for the convention are Julian Rifkin, president of TONE, and head of Rifkin Drive-In Theatres, Boston, and George H. Wilkinson, Jr., president of Motion Picture Theatre Owners of Connecticut. Goldman and Herman Levy are the coordinators for the event. George Roberts, known as the "toastmaster general" of Boston's film row, will officiate for the banquet.

## Glen Alden To Buy Lerner Stock From McCrory Corp.

NEW YORK—McCrory Corporation, holder of 98 per cent of the common stock of Lerner Stores Corporation, has agreed to sell its 1,263,617 Lerner shares to Glen Alden Corporation, it was announced jointly by Meshulam Riklis, board chairman of McCrory, and Albert A. List, chairman and president of Glen Alden. The contract of sale, signed following approval by both boards of directors, is to be submitted for stockholder approval at meetings presently planned for early fall.

The transaction would result in the receipt by McCrory of over \$56,000,000, of which approximately \$35,000,000 will be payable by Glen Alden in cash upon delivery of the Lerner shares after the stockholders' approval, and more than \$6,000,000 cash by way of dividend from Lerner. The balance of \$15,000,000, payable on or before 12 years from the closing date, will be convertible at McCrory's option after two years into Glen Alden common shares at the rate of \$17.50 per share, and McCrory will have the concurrent right to purchase, for up to \$2,500,000 in cash additional shares at the same price for a total 1,000,000 share ownership in Glen Alden.

After the sale is consummated Glen Alden contemplates a cash offer for the remaining common stock of Lerner at substantially the same price (\$39.58 per Lerner share, after the dividend of \$4.85 per share payable Sept. 15 to record holders of Lerner on July 24).

## New Producer-Distrib Bows

HOLLYWOOD — Alexander-Ford-du Pont, a new motion picture company with a forward look on streamlined distribution, has been formed to function in both production and distribution world-wide.

New company, which will operate as AFD Motion Picture and Television Distributors, is headed by financier Sam Ford, president. Ford is head of the Hiway House Hotels, a coast-to-coast motel chain.

Vice-president is Rickey D. E. du Pont, widow of Francis Victor du Pont. Mrs. du Pont, owner of several award-winning films, will be actively engaged in the operation of AFD.

Alex Alexander, well known in all phases of the motion picture industry, will serve as executive vice-president and general manager. June Starr, formerly associated with several major motion picture companies, is secretary-treasurer of AFD and will act as assistant to Alexander.

Sam Nathanson, veteran motion picture distributor, has been named general sales manager with supervision over advertising and publicity. Nathanson will shortly announce a new 10-point streamlined distribution plan for AFD.

The Goodman Organization, Hollywood advertising agency, has been appointed as advertising and publicity representative for the company. Agency head Mort Goodman, long identified with motion picture projects, will serve as account executive.

AFD will announce further plans regarding both the acquisition and distribution of motion picture products as soon as they are finalized.

National headquarters for AFD has been established in Beverly Hills.

## ALBANY

Local industryites continued to congratulate Bernard Myerson on the new post he will assume in September as executive vice-president of Loew's Theatres. He was chief buyer for Fabian Theatres; and there was immediate speculation on the identity of his successor there. George Trilling, also a buyer-booker, was scheduled to retire soon; but will stay on "a little longer." Jerry Horwitz had been slated to fill Trilling's spot. . . . Sorrow was voiced over the death of F. J. A. McCarthy, assistant general sales manager of Universal. He was first known to Albany film employees when serving as Buffalo branch head for First National. . . . Carl Gaylord has opened a 325 car drive-in called the Spa at Richfield Springs. Edwin Horning, formerly associated with Schine Theatres, is manager. . . . Steve Quade, owner of two Lake George motels, is operating the Lake, conventional theatre in L. G. Village, during the summer months. . . . Robert Friedman, one-time local salesman for U, and now Buffalo manager for United Artists, was in town, as was Eugene Tunick, eastern-Canadian division manager. . . . Seven Arts Distributing Corporation recorded a certificate with the Secretary of State to conduct a motion picture business at 200 Park Avenue, New York City. Capital stock consists of 200 shares, no par value.

## ATLANTA

Chances for rebuilding of the fire-gutted Riviera, Knoxville, Tenn., are very promising with conferences underway between the owners and the operators of Riviera Theatre Corporation. The Main Street house was completely destroyed with the exception of the front marquee. . . . Sympathy is extended to the family of Paul Harge, Columbia branch manager, in the death of his sister. . . . Jimmie Pritchett, Jr., son of Jimmie Pritchett, district manager, Allied Artists in Dallas, has been appointed sales representative for Universal. . . . Sue Jones has been added to the booking department at Universal. . . . William Dukes, former booker, has been appointed a salesman at Universal. . . . Goulds Theatre, Goulds, Fla., has been leased for two years by Bill and Jim Tosto from Jules Jessin, of Perrin, Fla. . . . A number of Negroes were arrested following a request to be admitted to Martin Theatres in Americus, Ga. . . . The Martin Theatre Circuit will start immediately on the erection of a 700-seat Drive-In at Chattanooga, Tenn. . . . Jock Mahoney, new MGM 'Tarzan' star, was in for personal appearances in 19 local theatres.

## BUFFALO

Old time Buffalo Film Row friends deeply grieved over the death of Frank J. A. McCarthy, assistant general sales manager of Universal Pictures Company. More than 30 years ago, McCarthy was in the distribution business in Buffalo, where he managed the First National exchange. . . . There was a big crowd of barkers at the entertainment industry's golf outing, sponsored by Tent 7, Variety Club of Buffalo, at the Erie Downs Golf and Country Club over in Canada. . . . A change in ticket policy for the Granada and its attraction, "Lawrence of Arabia," has gone into effect. Manager Joe Garvey has cancelled the reserved seat policy and all tickets are being sold on a general admission basis with special reduced prices for children and students. The Granada is continuing to present two shows daily. . . . The industry has a new aspirant for honors, who names Rochester as his native city. He's James B.

Doherty, son of Mr. and Mrs. Thomas Doherty. Jim, as producer and co-director, recently completed a picture titled "The Man in the Water" for a newly organized producing company in Florida, Key West Film Co. Distribution is now being arranged with a major company, according to Jim's brother, who recently left the Regent, Rochester, where he served as assistant manager. . . . Current film operations in Hollywood were discussed by motion picture producer Herman King in the Studio. He and his brothers, Maurice and Frank, entered the motion picture business in 1942. Their latest film, "Capt. Sindbad," is scheduled for Shea's Buffalo later this summer.

## CHICAGO

James Middleton Macdonald, 55, husband of Jean nee Macdonald, Chicago correspondent of MOTION PICTURE EXHIBITOR, died on July 10 at the Evanston Hospital after a sudden illness. Besides his wife, he leaves surviving a daughter, eight sons, a sister, and two grandchildren. Services were held at Fitzgerald and Karsten Chapel, Evanston, Ill., and the burial was at Forest Home Cemetery, Forest Park, Ill. . . . Fort theatre in downtown Rock Island, Ill., was damaged by a severe explosion which killed the building engineer. Some 40 persons attending a matinee movie fled to safety. One fireman was hospitalized and three firemen were overcome by fumes. Authorities identified the dead man as Fred Boll. Those investigating the scene reported that the blast occurred in the air conditioning room, where a valve blew out, filling the room with ammonia fumes. . . . John C. Franklin, Lazard Freres Company, has resigned as a director of the Bell and Howell Co. . . . A statewide curfew bill, approved by the Illinois Senate and presently before Governor Kerner for signature, may have great affect on late movie attendance by youngsters. The bill sets curfew for youngsters under 18 at midnight Friday and Saturday nights and at 11 p.m. the rest of the week. . . . Theatres cooperated with the Association of Commerce in boosting the International Trade Fair, recently concluded at McCormick Place. Loop theatres got their share of business from exhibitors and visitors who came from all parts of the world. . . . Evanston theatre exhibited paintings, drawings, and designs of Marilyn Hirsch, Skokie, Ill., in its little gallery for one week. . . . Varsity, Evanston, Ill., will begin a special series of funtime morning shows beginning Aug. 6 at 10 a.m. for a period of four weeks. Contests, prizes, games, cartoons, drama, comedy, and surprises for adults as well as children are planned. The shows will be emceed by live talent. Participating merchants will contribute free merchandise. . . . The Lido, Maywood, Ill., has closed, leaving a well-populated suburban town without a movie house.

## CINCINNATI

Dave Wilson, 62, owner, Wilson, Miami, W. Va., and a long-time exhibitor, died July 18. . . . Joe Alexander, RKO district manager, has been elected to the board of directors of "Cincinnati Unlimited," an organization whose principle objective is to revive interest in this city's core area. . . . Stewart Fox, whose dad is Phil Fox, Columbia manager, is working very hard in his second year of post graduate studies in the cinema department at the University of Southern California. A UC graduate, Fox aspires to become a film director, and while working for his masters degree is also gaining experience as an assistant

manager of the Cinema Art Theatre, Los Angeles. . . . The Albee entertained a very large group of Golden Age Club members with a summer party. . . . Joe Solomon, Philadelphia, head of Fanfare Pictures, was in. Also in were exhibitors Frank Nolan, West Palm Beach, Fla., to book for his houses at Athens, O., and Floyd Morrow, Louisville, who is moving to Orlando, Fla.

## COLUMBUS, O.

Ken Prickett, executive secretary, Independent Theatre Owners of Ohio; Charles Sugarman, member, ITOO board of directors; and Rosemary Pearson, secretary to Prickett, attended the ITOO board meeting at Sandusky. They were guests of Jack Armstrong, National Allied president, on his yacht for a Lake Erie cruise. . . . Walter Kessler, former manager, Loew's Warfield, San Francisco, is now general manager of the Herbert C. Rosener circuit on the west coast. Kessler was manager of Loew's Ohio before he became manager of the Warfield, since sold and renamed the Fox Warfield. . . . Gen. O. F. "Dick" Lassiter, commanding officer of the 801st Air Division, Lockbourne Air Force Base, and his wife and guests attended opening night of "A Gathering of Eagles" at RKO Palace. . . . Construction is progressing on the \$5 million, 12-story office building, Huntington West, on the site of the demolished Loew's Broad. Completion is set for early 1965. Site is across Broad street from RKO Palace. . . . Columbus City Council by a vote of 5-2 defeated a proposed ordinance submitted by Victor Goodman, chairman of the Columbus film review board, which would have reduced the number of board members who review films from five to three. Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, voiced opposition to the ordinance before council members. Prickett said the ordinance would constitute "harassment" and declared that theatre owners can't afford to go to court every time a film is brought into question by the board.

## DALLAS

When Mrs. Joe Morrow, cashier at the Jefferson Drive-In, conceived the idea of mak-



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ing a replica of the dolphin as a display to spotlight the showing of "Flipper," she was unaware of the furor it would cause. Mrs. Morrow, who works at the theatre in the evening but is also the manager of a Dallas doll hospital by day, constructed the dolphin of chicken wire, covered with cellophane and luminous paint. To create the illusion of water surrounding the dolphin with the doll astride, she used a parachute that is flooded with strobelight for the watery effect. The parachute which was draped over the hedge at the side of the drive-in as a background for the pictures was left in place, but the dolphin and boy doll were placed inside the theatre office until evening. Passers-by seeing the parachute got the idea that someone had made an airborne emergency landing on the hedge and might be hurt. They called police, and soon a crowd gathered. Felix Tanco, assistant manager, explained the situation to the police and crowd. . . . Actor Jock Mahoney, star of "Tarzan's Three Challenges," made a personal appearance in conjunction with the showing of the film. Mahoney visited eight of the 10 theatres showing the film. Herman Beiersdorf, American International Pictures, went to the Will Rogers Hospital at Saranac Lake for a checkup. He recently spent several months there for treatment for emphysema. . . . Joyce Campbell, member of the staff of Buena Vista film exchange, was recently married in Houston to Dan Duncan. Bill Shaw, head booker at Buena Vista, announced the marriage of his daughter Shirley to Solon Mitchell. . . . Bill Williams has taken over duties as manager of the 20th-Fox exchange.

## DETROIT

Operator-manager William G. Brown, Fox, while hopeful as exhibitors always are when booking film, had no reason to suppose that the King Bros.-MGM-distributed "Captain Sindbad" would prove anything out of the ordinary. It is not ballyboomed as a high-budget extravaganza, and the campaigns were frankly beamed at the moppets. Here, it has turned out to be a sleeper as the delighted Brown woke up to find out. It has been five years or longer since any attraction has given his cash register such a work-out. . . . Trade screenings usually aren't anything about which to write the home office. But,

one was held here and evoked a great deal of local interest. It was held in the newly refurbished Film Exchange projection room, managed by Marty Zide, and unlike most routine screenings was filled to capacity. The main reason for the lively interest was that American International's "Beach Party" contains a brief scene in which Jack Zide gets pasted with a custard pie. (Jack, who operates exchanges in Detroit, Indianapolis, Cincinnati, and Cleveland, distributes AIP products, and happened to visit the studio during the shooting of "Beach," at which point president James Nicholson wrote him and the pie into the script as a gag to celebrate Jack's 20 years as independent distributor.) Other attractions were walk-ons by Jack Loeks, Grand Rapids exhibitor and former chief barker of Variety Club Tent 27, and Bob Buermele, General Theatres, Detroit buyers and bookers, who were also on the Hollywood junket. . . . "The Greater Monster Society" has been born here. Silly as it sounds, there is in this group of 16 teen-agers, the seed of an idea that showmen on all levels might consider seriously. For many years, many products have swelled the ranks of future customers by placing cards in cigarettes, and other such gimmicks that the youngsters love to collect. Through the years it has paid off handsomely. The Monsters specialize in horror pictures, science fiction, and fantasy. They collect movie trade periodicals, press books, stills, anything they can lay their hands on. They have individual collections, and also a joint collection. They meet periodically at the home of one of their leaders, 16-year-old Jerry Younkens, Grosse Pointe, to discuss movies, old and new. They issue an mimeographed "magazine" containing articles on the subject written by themselves. At the moment this is amusing to film row which digs up outmoded material destined to be thrown out any way. It could develop into a wonderful way to bring youngsters back to the shows and built a future adult audience. . . . Tom McGuire has returned to private practice as Thos. McGuire and Associates. As previously, the firm will be available to distributors for advertising, publicity, exploitation, and promotion.

## HOUSTON

Jock Mahoney, the screen's new Tarzan, made a whirlwind series of stops here during his visit in behalf of the showing of the new Metro-Goldwyn-Mayer film, "Tarzan's Three Challenges." The film opened at four drive-ins and five indoor theatres. . . . Dotti Farrar will represent Houston in the cast of "Four for Texas." She was selected winner in a contest conducted here by the McLendon radio station. A similar contest was conducted in San Antonio where Kay Coleman was winner; in Dallas where Janet Keith was selected; and in Fort Worth where Gayle Baker was chosen.

## JACKSONVILLE

Herman B. Meiselman, theatre circuit owner from Charlotte, N.C., who now has the local first-run Town and Country and the subrun Midway and Fox drive-ins, headed a symbolic ground-breaking ceremony here on July 20 at the beginning of construction of the new Cedar Hills Theatre. Leased to Meiselman by Watoma, Inc., owners of the large Cedar Hills Shopping Center, the new westside house will seat 1,000 patrons and is expected to be ready for occupancy prior to the Christmas holidays. . . . "Filmed in Florida" signs were proudly displayed for

two first-run film hits on local screens, "PT 109" at the Florida and "Flipper" at the Imperial. . . . Richard Stepkin, teenage son of Max Stepkin, Metro head booker, was envied by thousands of other local youngsters when he won a field trip with the Jacksonville Suns professional baseball team which carried him on a tour of the midwest and into Canada. . . . Marion Harris, former Metro cashier, and Tim Harris, local insurance executive, have a new son, Michael Perry Harris. Marion is the sister of John G. Meehan, Imperial assistant, and sister-in-law of Tom Sawyer, Florida State Theatres booker and president of the Motion Picture Charity Club. . . . Byron Adams, United Artists manager, returned from a company regional sales gathering conducted by James Velde, UA vice-president, in Atlanta. . . . French Harvey, Jr., son of the FST concessions chief, is undergoing nine weeks of intensive officer training at Newport, R.I. . . . Nancy Gilfillan is Bob Bowers' new secretary in the Allied Artists office, succeeding Wilma Murphy, who is now working at Cape Canaveral. . . . Mrs. Jackie Capps, wife of Bob Capps, Metro manager, has been welcomed into WOMPI as a sustaining member. . . . Mary Hart, WOMPI leader at the FST home office, was appointed WOMPI finance chairman by president Ida Belle Levey, after Doris Humphreys, United Artists, resigned the post because of the press of other duties. . . . Special WOMPI birthday greetings have been extended to members Anne Dillon, Virginia Merritt, Jone Faircloth, Marjorie Roberson and Judy Cason. . . . Mrs. Valle Voyles, sister of honorary WOMPI member Edith Smith of FST, designed the attractive favors which were presented to residents of the All Saints Catholic Home for the Aged at the monthly birthday party which WOMPI members staged at the home. A birthday cake was a product of Anne Dillon's home oven. . . . Kitty Dowell, Ida Belle Levey, and Enidzell "Easy" Raulerson won special citations from the WOMPI service committee for their activities during June. . . . WOMPI members have already raised two-thirds of the \$1266 needed to charter a Greyhound bus for a round-trip between here and Dallas for the WOMPI convention in September. . . . The advance program for the WOMPI convention lists Anne Dillon of this city as chairman of the convention invitations committee, and Mary Hart, also of this city, has been selected to deliver an invocation opening the Sept. 14 sessions of the gathering in Dallas. . . . Earl Turbyfill, local independent booker, has added John Gardner's Arrow Drive-In, West Hollywood, to his accounts. . . . Marvin Skinner has taken over booking duties for the Goulds Theatre, Goulds. He also handles the Palms and Breezeway Drive-In, Homestead, for owner Clyde Chambers.

## MIAMI, FLA.

The Pine Hills, Orlando, celebrated its 10th birthday with free admission to the first 10 cars each night during the week, every 10th car free, 10 free birthday cakes, special 10¢ snack bar prices, etc. . . . Cecil Allen, Mayfair, and David Haggerty, Surf, tied for first place in Wometco's quarterly Manager-Plus Contest. Each was awarded \$75 tax paid. Haggerty, a bachelor, kept all for himself, but Allen's was awarded \$25 to his wife and \$50 for himself! . . . Tom Rayfield, Carib, was first place winner in the Wometco Thrif-Tik-It Sales Contest, with sales of 300 books. Howard DeBold, 163rd St., was next with sales of 207 books, and Cecil Allen, Mayfair, third, with sales of 100 books. . . . Mrs. Lillian Claughton, head of the local circuit, was

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hospitalized with a fracture. . . . Following a serious accident to the daughter of Harold Popel, Wometco booker, which might have been avoided with the use of seat belts, Bob Green, Wometco personnel director, has circulated a letter offering employees a chance—if enough make an affirmative decision—to make arrangements for wholesale purchase and installation of seat belts in their cars. . . . Wometco's Old Guard held its annual banquet at the Algiers Hotel, Miami Beach, at which time the following service awards were given: for 30 years of service, Gordon Spradley, Miami, and Lillian Sawyer, Ritz, received the equivalent of six weeks' salary in Wometco Enterprises, Inc., stock. Flynn Stubblefield, assistant district manager; Tim Tyler, 163rd Street manager; and Henry Simon, Capitol, each received the equivalent of five week's salary in Wometco stock in appreciation of 25 years of service. Gadsden Lewis, Wometco maintenance, and Bob Ross, purchasing agent, received three weeks' salary in Wometco stock for their 20 years of service each. Checks equal to two weeks' salary in appreciation of 15 years of service each were awarded by Wometco Enterprises, Inc., president Mitchell Wolfson to Fernando Crespo, Town; Helen Neumeyer, 77 years young art theatre cashier; Jim Maury, Rosetta; Moses Swinton, Miami; Thurmond Brooks, North Dade Drive-In; and Fred Coney, Mayfair.

## MEMPHIS

"Tammy and the Doctor" is the family-movie-of-the-month as selected by the Memphis Better Film Council, and "Hud" was chosen as the adult-movie-of-the-month. . . . Zeva Yovan, manager, Loew's Palace, for the past seven years and of Loew's Orpheum, St. Louis, for the eight years before that, has resigned to accept another theatre position in Memphis. He states he had been anticipating a transfer, but didn't want to leave Memphis. Yovan joined the Loew's chain in 1930 in Harrisburg, Pa. He came to Memphis in 1960, and during his management the Palace was converted to Cinerama. Replacing at the house will be Charles O'Dell, formerly assistant manager, Loew's State, New Orleans. . . . The Studio, one of the two art houses in Memphis operated by the Art Theatre Guild, will be closed until Sept. 9. Manager Bill Kendall states the reopening will have a tie-in with International Film Week and International Fashion Week. Kendall, recently returned from New York, stated, "The summer respite will give us a chance to devise a program of prestige pictures and to devise a policy to compensate for the fact that exploitation films with a mass appeal, which frequently support the prestige pictures, cannot be shown in Memphis as they are in other cities. Also, we intend more tie-ins with schools. We have flocks of good pictures for the fall in the Studio and our other art house, the Guild." . . . Halls, Halls, Tenn., is closed, informs W. F. Ruffin, Jr. . . . J. T. Hitt has closed Concord, Springdale, Ark.

## HARTFORD-NEW HAVEN

The deluxe 750-seat Burnside, East Hartford, built by partners Morris Keppner and Barney Tarantul a decade ago, will become a first-run outlet Aug. 21 with Connecticut premiere of Universal's "The Thrill Of It All." The Keppner-Tarantul theatre prides itself on one of the largest individual theatre parking lots in this region. In recent years, the theatre, booked by the Brandt office, New York, has concentrated on top-quality

subsequent-run releases. . . . Alfred Alperin, Meadows Drive-In, Hartford, set up a display of Air Force equipment, through local recruiting office, for Universal's "A Gathering of Eagles." . . . Mrs. Margaret A. Mortensen, SW Capitol, Willimantic, arranged to award free theatre passes to three top participants each week in a five-week newspaper carrier promotion arranged by the Willimantic Daily Chronicle, which is plugging the theatre on page one. A recently-conducted American Red Cross Bloodmobile campaign in that eastern Connecticut city, participants getting Capitol passes, went well over the top, Mrs. Mortensen proudly reported. . . . Connecticut's Fairfield County, already announced for one theatre construction project—a joint venture by Lockwood and Gordon Enterprises and Samuel H. Rosen—is to have a second new facility. The Nutmeg Theatre Circuit, operating the Lincoln and Crown, New Haven; Fine Arts, Westport; Norwalk, Norwalk; and County Cinema, Fairfield, disclosed plans for a 600-seat motion picture theatre as part of the Gateway Shopping Center in Wilton, at present theatreless. Town residents, urging planning-zoning commission approval for Nutmeg (owned by Leonard Sampson and Robert Spodick), asserted that at present Wiltonites have to travel 20 and 30 miles to see a film. The Lockwood and Gordon-Rosen project is slated for Norwalk. . . . The Perakos Hi-Way, Bridgeport, playing 20th-Fox's "The Longest Day," hosted The Scarlet Knights, Bridgeport Fire Department's Junior Bugle and Drum Corps, on a lot opposite the theatre. The stunt was arranged by James Landino theatre manager. . . . Opening night of Columbia's "Lawrence of Arabia" at the Bailey Whalley, New Haven, was sponsored by the New Haven Democratic Women's Club. . . . The Perakos State, Jewett City, closed down temporarily. It is reported that the company will resume operations on a weekend basis.

## NEW ORLEANS

Gulf States Theatres now have the Rose Drive-In, Bastrop, La., and the Navy Point, a four-waller, at Warrington, Fla., on week-end operation. . . . Gulf States Theatres are renovating the Crystal, Crystal Springs, Miss. . . . Mike Davis, nine-year-old son of Lon Davis, Gulf States Theatres' booking department, is on the mend from surgery. . . . Earl Perry, general manager, Pittman Theatres attended the opening of "Lawrence Of Arabia" at the Pitt, Lake Charles, La. . . . Mrs. Marie Berglund, president, and Helen Bila, immediate past president of WOMPI, were named delegates to the association's Dallas convention in September. Alternate delegates are Mrs. Imelda Geissinger and Mrs. Lee Nickolaus. . . . The WOMPI entertained the ladies of St. Anna Home. . . . Mr. and Mrs. Stroback and their two youngsters were in on a nation wide tour promoting Walt Disney's "Summer Magic" coming to the RKO Orpheum. Their placarded and lettered station wagon attracted plenty of attention. . . . Mrs. Frances Griffin resigned as Paramount secretary to await the visit from the stork. She was succeeded by Anna Rose Tortora. . . . Kathleen Keller, Film Inspection Service secretary, and Francis Keeler will be married on Aug. 3. . . . Another August bride will be Marlene Rose Ford, United Artists exchange, who will be married to Leonard Enger, of Buellton, Cal., on Aug. 3. . . . Carolyn O'Rourke, secretary to Earl Perry, general manager, Pittman Theatres, and Lance Castelano will marry on Aug. 31. . . . Taking over at Masterpiece Pictures exchange is Tippy Cardona for Mrs.

Agnes Schindler, who is on leave to take care of her ailing sister. Kathy Dureau, who was pinch hitting, has returned to her nurses' training at Mercy Hospital. . . . Carl Cudia, formerly assistant manager, RKO Orpheum, has succeeded Charles Odell as assistant manager, Loew's State. Odell was promoted to manage Loew's Palace, Memphis, Tenn.

## PHILADELPHIA

Ferd Fortunato and his son have taken over the Benson. . . . Locked out fight fans rioted at the SW Stanley, Camden, N. J., when refused Standing Room Only at the Liston-Patterson fight telecast. . . . Martin Ellis, Ellis Circuit, was in and out of a hospital. . . . Others hospitalized were Stanley Warners' Larry Graver and Herman Comer. . . . Larry Woodin advises that lightning struck the screen at the Y Drive-In, Wellsboro, Pa., for the second time in the same number of years. Damage was limited to the edge of the screen, so no showings were lost. . . . The Twain, Mansfield, Pa., reopened after several weeks' closing to install new seats, drapes and curtain costing some \$11,000. . . . The annual visitation day at the Variety Club Tent 13 Camp will be Sunday, Aug. 11. State Secretary of Health Arlin Adams will be chief speaker.

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## PORTLAND

West coast movie critics head for southern Oregon, in the shadow of the Siskyou Mountains in Ashland, for the 23rd Oregon Shakespearean Festival season. Thousands come here annually for four plays presented every four days in rotation. The season started with "The Merry Wives of Windsor," followed by "Romeo and Juliet," "Love's Labour's Lost," and "Henry V," to be repeated through Sept. 7. . . . Stan Smith, Irvington, has booked "Irma La Douce" for his modern show house opposite the \$30 million Lloyd Shopping Center. The picture opens July 31. . . . Jim McMillan, Columbia representative, showed "The L Shape Room" to motion picture critics at a special screening on film row. . . . Earl Keate, United Artists press representative, located six former prisoners of war from Stalag

# ANNUAL VISITATION VARIETY CLUB (TENT 13) CAMP FOR HANDICAPPED CHILDREN

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Jerome Baker, manager, RKO Keith's, Washington, D. C., who salutes the stars in promoting the "RKO Theatres Salute To Hollywood" drive, is "saluted" back by Mr. and Mrs. Robert Stack, helping to promote Stack's latest United Artists film, "The Caretakers."

Luft III through the Journal's entertainment page column. One former POW was a member of Organization X. Another was a Canadian officer. The United Artists picture, "The Great Escape," featuring the true story of the maximum security prison camp, is playing to capacity at the Laurelhurst managed by Chet Beale, and at the Sandy Blvd. Drive-In.

## ST. LOUIS

Committees for the following year were appointed by Marge Collins, new WOMPI president, at a barbecue dinner held at the home of Grace Engelhard, Realt. Committees are publicity, Grace Engelhard, chairman, Pauline Wrozier, Paramount, and LaDonna Pruitt, sustaining member; program, Pauline Wrozier, chairman, Grace Engelhard, Dorothy Dressel, sustaining, and Gladys Shy, Paramount; membership, Joyce Becker, Buena Vista, chairman, Carol Rogers, Universal, and Carol Seago, 20th; social, Marcella DeVinney, Buena Vista, chairman, Eve Wasse, 20th, Charlotte Murphy, Columbia, and Sheila DeLoach, Columbia; extension and bylaws, Charlotte Murphy, chairman, Helen Todd, Kahan Delivery, Jean Daniels, Kahan, and Gladys Katz, Warners; service projects, Ann Martz, MGM, chairman, Joyce Becker and Eve Wasse; finance, Sheila DeLoach, chairman, Charlotte Murphy and Marcella DeVinney; bulletin, Carol Rogers, chairman, Ann Martz and Joyce Crowell, MGM; historian, Eve Wasse. Also named at the meeting were the delegates to the Dallas convention, who will be Carol Rogers and Marge Collins. Their alternates are Gladys Shy and Ann Martz. . . . The Sunset Drive-In, Paducah, Ky., closed and is being dismantled. . . . Howard Hessick is no longer buying and booking for the Towne, New Athens, Ill.

## SAN ANTONIO

A group of 40 ex-prisoners of war were guests of the Texas to preview "The Great Escape," United Artists' latest release which depicts the story of escaping POW's. Ex-POWs who attended the showing were asked to give their opinion on the authenticity and entertainment value of the film. The ex-POW's were invited to preview the picture in conjunction with their national convention held in the city. . . . Jock Mahoney, Holly-

wood's reigning Tarzan, was a visitor here in advance of his new thriller, "Tarzan's Three Challenges," booked for a showing at the Texas, according to Tom Powers, city manager of the Cinema Arts Theatres. . . . A heavy radio campaign was used here on "The List of Adrian Messenger" showing at the Olmos, with the voices of Kirk Douglas, Tony Curtis, Robert Mitchum, and Burt Lancaster heard on the announcements. Spots were also used for "The L-Shaped Room" at the Josephine. . . . Ignacio Torres, manager, downtown Alameda, Spanish language showcase operated by the Jack Cane Corp., was a guest on a two hour special documentary program on "150 Years of Mexican Culture in San Antonio," telecast on KWEX-TV. . . . Mrs. Elsie Barichievich was the winner of "The Great Escape" Identification Contest sponsored by the San Antonio Light and the Texas. Mrs. Barichievich identified correctly all five of the film's stars and submitted a brochure containing sketches of them in her prize winning entry. She received \$50 as first prize. . . . Miss Kay Coleman, English teacher at Hawthorne Junior High School, has been selected to appear as the San Antonio beauty in "Four for Texas." The contest was recently conducted to send a representative from four Texas cities, San Antonio, Fort Worth, Dallas, and Houston, which up to this time had no Texans in the cast. The film concerns the early days of Galveston and will be photographed entirely in Hollywood. . . . Bob Yancey has resigned as manager of the three Frels theatres in El Campo, Tex., a position he has held for the past 10 years, and moved to Deming, N. M., to manage the El Rancho and Luna, indoor, and the Mimbres Drive-In for Frontier Theatres. Yancey succeeds Fred Allred, who was transferred from Deming to Tucumcari by Frontier Theatres. . . . The first 70mm theatre for Lubbock, Tex., is to be built and will become a part of a project called Winchester Square, a theatre-specialty shop complex. The theatre will have approximately 1,000 seats. . . . Lynn Kruger, manager of the downtown Interstate flagship, Majestic, has been elected parliamentarian of the San Antonio Downtown Lulac Council 363. Kruger was also appointed to be chairman of the group's employment opportunities committee. . . . Harry L. Gaines has been named manager, Hollywood, Fort Worth, Tex., a Trans-Texas Theatre. Gaines comes from the Capri, El Paso, Tex., operated by the circuit, where he was director of special services for Cinerama presentations for the past 13 months. . . . Theatremen throughout the state have given equipment to enable the patients at the Gonzales Warm Springs Foundation at Gonzales, Tex., to see two 35mm films each week. Lynn Smith, Sr., Gonzales exhibitor who serves as executive secretary of the foundation, announced that H. J. Griffith, president of Frontier Theatres of Dallas, has furnished without charge the necessary projection equipment. O. H. Reese-man assisted in making the projection equipment available for the auditorium of the foundation. J. H. Elder, president, and Charles McKinney, Modern Sales and Service, Dallas, donated the amplification system, while J. C. Skinner, in charge of engineering for Modern, made arrangements to modify and test the system. Jo Jack, president, Film Transfer, and Bill Durrett, general manager, Film Express Agency, furnished transportation of all equipment from Dallas to Gonzales. Joe Moses, projectionist at the Lynn, Gonzales, and W. S. Hipp of Houston, installed the equipment. Eddie Erickson, Frontier, has volunteered to handle the bookings.



# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JULY 31, 1963

SECTION TWO  
VOL. 70 No. 5

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compilation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6208 BILLY BUDD—D-123m.—Robert Ryan, Peter Ustinov, Melvyn Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6210 PAYROLL—MD-79m.—Michael Craig, Françoise Prevost—5045 (5-15-63)—Good programmer—English
- PLAY IT COOL—MU-74m.—Billy Fury, Anna Palk—5065 (7-10-63)—Fair programmer—English
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6305 SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

### COMING FEATURES IN ORDER OF RELEASE

June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron  
Aug. CRY OF BATTLE—Van Heflin, Rita Moreno

### COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller  
SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld

### AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- 810 BEACH PARTY—C-100m.—(Pathe-Color; PV)—Bob Cummings, Dorothy Malone, Frankie Avalon—5069 (7-24-63)—Entertaining comedy has angles
- BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 709 MARCO POLO—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 OPERATION BIKINI—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Cordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

### TO BE REVIEWED

BLACK CHRISTMAS—(EC)—Boris Karloff  
CALIFORNIA—Jock Mahoney, Faith Domergue  
COLD WIND FROM HELL, A—(Panacolor)—Barry Sullivan, Martha Hyer  
DEMENTIA # 13—William Campbell, Luana Anders—Filmgroup  
ERIK, THE CONQUEROR—(C)—Cameron Mitchell  
FEAR—Boris Karloff  
FLIGHT INTO FRIGHT—John Saxon, Leticia Roman  
GOLIATH AND THE SINS OF BABYLON—(Techniscope; TC)—Mark Forest  
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

|                             |       |        |
|-----------------------------|-------|--------|
| •Act One                    | _____ | WB     |
| Air Patrol                  | _____ | A1 Fox |
| •All The Way Home           | _____ | Par.   |
| Almost Angels               | _____ | A1 BV  |
| Amazons of Rome             | _____ | A2 UA  |
| •America, America           | _____ | WB     |
| •Aphrodite, Goddess Of Love | _____ | Emb.   |
| Army Game, The              | _____ | For.   |
| Arturo's Island             | _____ | B MGM  |
| As Nature Intended          | _____ | For.   |
| Assignment Outer Space      | _____ | A1 A-1 |

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

**B**

|                                   |    |       |
|-----------------------------------|----|-------|
| Bad Sleep Well, The               |    | For.  |
| Balcony, The                      | C  | Misc. |
| Battle, The                       |    | Fox   |
| Battle Beyond the Sun (Filmgroup) |    | A-1   |
| Beach Party                       |    | A-1   |
| Bear, The                         | A1 | Emb.  |
| Behold A Pale Horse               |    | Col.  |
| Beauty And The Beast              | A1 | UA    |
| Becket                            |    | Par.  |
| Best Of Enemies, The              | A1 | Col.  |
| Big Risk, The                     | A3 | UA    |
| Billy Budd                        | A2 | AA    |
| Birds, The                        | A2 | U-1   |
| Black Fox                         | A2 | Misc. |
| Black Christmas                   |    | A-1   |
| Black Gold                        | A1 | WB    |
| Black Zoo                         | A2 | AA    |
| Bloody Brood                      | B  | Misc. |
| Boy Who Caught A Crook            | A1 | UA    |
| Brain That Wouldn't Die, The      | B  | A1    |
| Brass Bottle, The                 |    | U     |
| Bristle Face                      |    | BV    |
| Buddha                            |    | For.  |
| Bunny Yeager's Nude Camera        |    | Misc. |
| Bye, Bye Birdie                   | A3 | Col.  |

**C**

|                                  |    |       |
|----------------------------------|----|-------|
| Cairo                            | A3 | MGM   |
| California                       | A3 | A-1   |
| Call Me Bwana                    | A2 | UA    |
| Captain Newman, M.D.             |    | U     |
| Captain Sindbad                  | A1 | MGM   |
| Cardinal, The                    |    | Col.  |
| Caretakers, The                  | A3 | UA    |
| Carnival Of Souls                |    | Misc. |
| Carpetbaggers, The               |    | Par.  |
| Carry On Constable               |    | For.  |
| Carry On Teacher                 |    | For.  |
| Castillian, The                  | A2 | WB    |
| Cattle King                      | A1 | MGM   |
| Centurion, The                   | A2 | For.  |
| Ceremony, The                    |    | UA    |
| Chalk Garden, The                |    | U-1   |
| Charade                          | A2 | U-1   |
| Child Is Waiting, A              | A2 | UA    |
| Children Of The Damned           |    | MGM   |
| Circus                           |    | Par.  |
| Cleopatra                        | B  | Fox   |
| Clown And The Kid, The           | A1 | UA    |
| Come Blow Your Horn              | A3 | Par.  |
| Cold Wind From Hell, A           |    | A-1   |
| Come Fly With Me                 | A2 | MGM   |
| Come September—Re.               | A3 | U     |
| Company Of Cowards, The          |    | MGM   |
| Condemned Of Altona, The         |    | Fox   |
| Confess Dr. Corda                |    | For.  |
| Confessions Of An Opium Eater    | B  | AA    |
| Congo Vivo                       |    | Col.  |
| Constantine And The Cross        | A1 | Emb.  |
| Cool Mikado, The                 |    | UA    |
| Corridors Of Blood               | A3 | Misc. |
| Counterfeiters Of Paris, The     | A3 | MGM   |
| Court Martial                    | A2 | UA    |
| Courtship Of Eddie's Father, The | A2 | MGM   |
| Crime Does Not Pay               | A3 | Emb.  |
| Critic's Choice                  | A3 | WB    |
| Crooks Anonymous                 | A3 | For.  |
| Cross Of Living                  |    | For.  |
| Cry Of Battle                    |    | AA    |

**D**

|                             |    |       |
|-----------------------------|----|-------|
| Damn The Defiant            | A1 | Col.  |
| Dark Purpose                |    | U     |
| Day And The Hour, The       |    | MGM   |
| Day Mars Invaded Earth, The | A1 | Fox   |
| Day Of The Triffids, The    | A2 | AA    |
| Days Of Wine And Roses      | A2 | WB    |
| Dead Ringer                 |    | WB    |
| Delicate Delinquent, The—RE | A1 | Par.  |
| Dementia (Filmgroup)        |    | A-1   |
| Devil's Hand, The           |    | Misc. |
| Devil's Messenger, The      |    | Misc. |
| Diamond Head                | B  | Col.  |
| Diary Of A Madman           | A2 | UA    |
| Dime With A Halo            | A3 | MGM   |
| Distant Trumpet, A          |    | WB    |
| Divorce Italian Style       | A4 | Emb.  |
| Dr. No                      | B  | UA    |
| Dr. Strangelove             |    | Col.  |
| Donovan's Reef              | A2 | Par.  |
| Drums Of Africa             | A1 | MGM   |
| Dubious Patriots, The       |    | UA    |
| Duel Of The Titans          | A2 | Par.  |

**E**

|                         |    |       |
|-------------------------|----|-------|
| East Of Killmanjaro     |    | Misc. |
| 8 1/2                   | A4 | Emb.  |
| Elusive Corporal, The   |    | For.  |
| Erik, The Conqueror     | A2 | A-1   |
| Escape From East Berlin | A1 | MGM   |
| Europe In The Raw       |    | Misc. |
| European Nights         |    | Misc. |

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester  
 MASQUE OF THE RED DEATH—(PV; C)—Vincent Price  
 NIGHTMARE—Leticia Roman, John Saxon  
 PYRO—(PanaColor)—Barry Sullivan, Martha Hyer  
 SUMMER AFFAIR—(TE; TC)—Cliff Richards, Lauri Peters  
 TERROR, THE—(Vistascope; C)—Boris Karloff  
 X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland  
 YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

**BUENA VISTA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)  
 —Another Disney winner for family trade—English  
 LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
 MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Inter-  
 esting adventure drama—Filmed in Austria  
 SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.  
 SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should  
 be hit with family audiences  
 SUMMER MAGIC—CD-108m.—(TC)—Hayley Mills, Burl Ives, Dorothy Mcguire—5061 (6-26-63)—Another Disney family  
 entertainment  
 YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

**TO BE REVIEWED**

BRISTLE FACE—Brian Keith, Jeff Donnell  
 HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott  
 MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon  
 THREE LIVES OF THOMASINA—(TC)—Patrick McCoolhan, Susan Hampshire  
 TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu  
 WILD GOOSE STOP—Brandon De Wilde, Brian Keith

**COLUMBIA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's  
 futility—Made in Italy  
 BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musi-  
 cal comedy entertainment  
 705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama  
 of man and ships of yesteryear—English  
 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings,  
 names boost drama's appeal  
 FURY OF THE PAGANS—MD-86m.—(Dyaliscope)—Edmund Purdom, Rossana Podesta—5069 (7-24-63)—Another Italian-made  
 spectacle for the program  
 JASON AND THE ARGONAUTS—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fan-  
 tasy features top special effects  
 JUST FOR FUN—MU-72m.—Mark Wynter, Cherry Roland, Bobby Vee—5061 (6-26-63)—For lower half of program—English  
 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking  
 adventure epic is loaded with potential  
 710 MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch  
 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair ac-  
 tion entry for lower half  
 707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll pro-  
 grammer  
 13 FRIGHTENED GIRLS—MD-89m.—(EC)—Kathy Dunn, Murray Hamilton—5061 (6-26-63)—Interesting programmer  
 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer  
 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale  
 of men in war—English-made  
 711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda

**COMING FEATURES IN ORDER OF RELEASE**

Aug. GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol  
 Sept. IN THE FRENCH STYLE—Jean Seberg, Stanley Baker  
 Sept. THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges  
 Oct. MANIAC—Kerwin Mathews, Nadia Gray  
 Oct. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell

**COMING**

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn  
 CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 FAIL SAFE—Henry Fonda, Dan O'Herlihy  
 I LOVE, YOU LOVE—(Ultrascopes; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda  
 LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish  
 PLAY IT COOLER—Anthony Newley, Anne Aubrey  
 PSYCHE 59—Curd Jurgens, Patricia Neal  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 SIEGE OF THE SAXONS, THE—(C)—Janette Scott, Ronald Lewis—English  
 STRAIT-JACKET—Joan Crawford, John Anthony Hayes  
 SWINGIN' MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donwell  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 25TH HOUR, THE—Gregory Peck, Anthony Quinn  
 UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

**EMBASSY**

CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import  
 is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(TS; EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-  
 made spectacle—Italian; English dialogue  
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English  
 titles—Italian  
 8 1/2—FAN-135m.—Marcello Mastroianni, Claudia Cardinale—5061 (6-26-63)—Strictly for art house sophisticates and Fellini  
 fans—Italian; English titles

FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
 LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles  
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian  
 LONG DAY'S JOURNEY INTO NIGHT—D-136m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
 MADAME—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
 NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 SEVEN CAPITAL SINS—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
 STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer  
 WOMEN OF THE WORLD—DOC.—107m.—(TC)—Narrated by Peter Ustinov—5065 (7-10-63)—Informative peek at cultural and anatomical similarities of women of the world in "Mondi Cane" Fashion—Italian; English narration

**COMING**

Mar. BEAR, THE—Renato Rascel, Francis Blanche  
 April APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey  
 June PASSIONATE THIEF, THE—Anna Magnani  
 June YOUNG GIRLS OF GOOD FAMILY—Ziiva Rodann—French  
 July LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle  
 LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo  
 AUG. THREE PIPERS—Curt Jurgens, June Ritchie

**MGM**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

315 ARTURO'S ISLAND—D-90m.—Reginald Kerner, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 BILLY ROSE'S JUMBO—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 316 CAIRO—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
 CAPTAIN SINDBAD—FAN-85m.—(TC)—Guy Williams, Heidi Bruhl—5062 (6-26-63)—Well-made fantasy is solid entertainment—Filmed abroad  
 331 CATTLE KING—W-89m.—(EC)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western  
 322 COME FLY WITH ME—CD-109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses  
 313 COUNTERFEITERS OF PARIS, THE—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 321 COURTSHIP OF EDDIE'S FATHER, THE—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 318 DIME WITH A HALO—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 327 DRUMS OF AFRICA—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program  
 311 ESCAPE FROM EAST BERLIN—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 330 FLIPPER—D-90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment  
 321 FOLLOW THE BOYS—MUC-95m.—(PV; MC)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 319 FOUR DAYS OF NAPLES, THE—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles  
 317 HOOK, THE—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
 HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 325 IN THE COOL OF THE DAY—D-89m.—(PV; MC)—Jane Fonda, Peter Finch—5049 (5-29-63)—Fairly interesting romance  
 301 I THANK A FOOL—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe  
 323 IT HAPPENED AT THE WORLD'S FAIR—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw  
 312 KILL OR CURE—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 MAIN ATTRACTION, THE—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy  
 340 MONKEY IN WINTER—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 403 MURDER AT THE GALLOP—CD-81m.—(PV)—Margaret Rutherford, Robert Morley—5065 (7-10-63)—'Miss Marple' returns in another delightful mystery-comedy—English  
 365 MUTINY ON THE BOUNTY—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 PASSWORD IS COURAGE—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 PERIOD OF ADJUSTMENT—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 324 RIFIFI IN TOKYO—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan  
 306 SAVAGE GUNS, THE—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain  
 320 SEVEN SEAS TO CALAIS—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English  
 328 SLAVE, THE—MD-102m.—(CS; EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made dubbed in English  
 304 SWORDSMAN OF SIENA—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 222 TARZAN GOES TO INDIA—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 333 TARZAN'S THREE CHALLENGES—MD-92m.—(Dylascope; MC)—Jock Mahoney, Woody Strode—5066 (7-10-63)—Colorful Tarzan adventure—Filmed abroad  
 334 TICKLISH AFFAIR, A—C-89m.—(PV; MC)—Shirley Jones, Gig Young, Red Buttons—5066 (7-10-63)—Mild romantic comedy aimed at family audiences  
 314 TRIAL AND ERROR—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 TWO WEEKS IN ANOTHER TOWN—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 303 VERY PRIVATE AFFAIR, A—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France  
 356 WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 336 YOUNG AND THE BRAVE, THE—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

**COMING FEATURES IN ORDER OF RELEASE**

May SQUARE OF VIOLENCE—Broderick Crawford  
 July DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman  
 July TWO ARE GUILTY—(Dailyscope)—Anthony Perkins, Jean Claude Brial  
 Sept. HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
 Sept. V.I.P.'S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton  
 Oct. GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Padesta

**COMING**

CHILDREN OF THE DAMNED—Ian Hendry, Alan Badez—England  
 COMPANY OF COWARDS, THE—(PV)—Glenn Ford, Jesse Pearson, Jim Backus  
 FAMILY DIARY—Marcello Mastroianni  
 GLADIATORS SEVEN—(CS)—Richard Harrison  
 GLOBAL AFFAIR, A—Bob Hope, Lilo Pulver, Yvonne DeCarlo  
 GOLD FOR THE CAESARS—(C)—Jeffrey Hunter  
 GUNFIGHTERS AT CASA GRANDE—Alex Nicol  
 HOOTENANNY HOOT—Peter Breck, Stella Stevens, Joby Baker  
 LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale  
 NIGHT MUST FALL—Albert Finney—English  
 OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey  
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley  
 PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson

**F**

Face In The Rain \_\_\_\_\_ Emb. Col.  
 •Fair Safe \_\_\_\_\_ Misc.  
 Fall Guy, The \_\_\_\_\_ MGM  
 •Family Diary \_\_\_\_\_ Par.  
 Fancy Pants—RE \_\_\_\_\_ A1 For.  
 Fatal Desire \_\_\_\_\_ A3 A-1  
 •Fear \_\_\_\_\_ For.  
 Fiasco In Milan \_\_\_\_\_ AA  
 55 Days At Peking \_\_\_\_\_ A1 Fox  
 Firebrand \_\_\_\_\_ B UA  
 Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Five Weeks In A Balloon \_\_\_\_\_ A1 Fox  
 Flamboyant Sex, The \_\_\_\_\_ For.  
 •Flight From Ashiya \_\_\_\_\_ UA  
 •Flight Into Fright \_\_\_\_\_ A-1  
 Flipper \_\_\_\_\_ A1 MGM  
 Follow The Boys \_\_\_\_\_ B MGM  
 For Love Or Money \_\_\_\_\_ B U-1  
 •For Those Who Think Young \_\_\_\_\_ UA  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-1  
 Four Days Of Naples \_\_\_\_\_ A2 MGM  
 •Four For Texas \_\_\_\_\_ WB  
 Free White and 21 \_\_\_\_\_ B A-1  
 Freud \_\_\_\_\_ A4 U-1  
 •From Russia, With Love \_\_\_\_\_ UA  
 Fruit Is Ripe \_\_\_\_\_ For.  
 •Fun In Acapulco \_\_\_\_\_ Par.  
 Fury Of The Pagans \_\_\_\_\_ A2 Col.

**G**

Gathering Of Eagles, A \_\_\_\_\_ A1 U-1  
 Gay Purr-ee \_\_\_\_\_ A1 WB  
 Giant—Re. \_\_\_\_\_ A1 WB  
 •Gidget Goes To Rome \_\_\_\_\_ Col.  
 Girl Hunters, The \_\_\_\_\_ B For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 •Gladiators Seven \_\_\_\_\_ MGM  
 •Global Affair, A \_\_\_\_\_ MGM  
 •Gold For The Caesars \_\_\_\_\_ MGM  
 •Goliath And The Sins of Babylon \_\_\_\_\_ A-1  
 •Golden Arrow, The \_\_\_\_\_ MGM  
 •Good Soup, The \_\_\_\_\_ Fox  
 Great Caruso, The—RE \_\_\_\_\_ A1 Misc.  
 Great Escape, The \_\_\_\_\_ A1 UA  
 •Great Race, The \_\_\_\_\_ WB  
 Great Van Robbery, The \_\_\_\_\_ A1 UA  
 •Greatest Story Ever Told, The \_\_\_\_\_ UA  
 Greenwich Village Story \_\_\_\_\_ Misc.  
 •Gunfight At Comanche Creek \_\_\_\_\_ AA  
 Gunfighter at the O.K. \_\_\_\_\_  
 Corral—Re. \_\_\_\_\_ B Par.  
 •Gunfighters At Casa Grande \_\_\_\_\_ MGM  
 •Gun Hawk, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB  
 Gypsy \_\_\_\_\_ B WB

**H**

Hand Of Death \_\_\_\_\_ A2 Fox  
 Harbor Lights \_\_\_\_\_ A2 Fox  
 •Haunted Palace \_\_\_\_\_ A-1  
 •Haunting, The \_\_\_\_\_ MGM  
 Head, The \_\_\_\_\_ B For.  
 Heavens Above \_\_\_\_\_ A3 For.  
 Her Bikini Never Got Wet \_\_\_\_\_ For.  
 Hercules and the Captive Women \_\_\_\_\_ A1 For.  
 •Here's Las Vegas \_\_\_\_\_ UA  
 Hero's Island \_\_\_\_\_ A1 UA  
 Hook, The \_\_\_\_\_ A2 MGM  
 •Hootenanny Hoot \_\_\_\_\_ MGM  
 Horror Hotel \_\_\_\_\_ A3 For.  
 •Horse Without A Head, The \_\_\_\_\_ BV  
 House Of The Damned \_\_\_\_\_ A2 Fox  
 House Of Women \_\_\_\_\_ B WB  
 How The West Was Won \_\_\_\_\_ A1 MGM  
 Hud \_\_\_\_\_ A3 Par.  
 Huns, The \_\_\_\_\_ A2 For.

**I**

I Could Go On Singing \_\_\_\_\_ A3 UA  
 •I Love Louisa \_\_\_\_\_ Fox  
 I Thank A Fool \_\_\_\_\_ A3 MGM  
 Il Grido \_\_\_\_\_ For.  
 •I Love, You Love \_\_\_\_\_ C Col.  
 •Incredible Journey, The \_\_\_\_\_ BV  
 Impersonator, The \_\_\_\_\_ For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 •In The French Style \_\_\_\_\_ A3 Col.  
 In The Cool Of The Day \_\_\_\_\_ B MGM  
 •Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Invasion Of The Star Creatures \_\_\_\_\_ A1 A-1  
 Irma La Douce \_\_\_\_\_ B UA  
 Island Of Love \_\_\_\_\_ B WB  
 It Happened At The World's Fair \_\_\_\_\_ A2 MGM  
 •It's Alive \_\_\_\_\_ A-1  
 •It's A Mad, Mad, Mad, Mad World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.



# UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

- AMAZONS OF ROME—SPEC.—93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
- BIG RISK, THE—D—111m.—Lino Ventura, Sandra Milo—5056 (6-12-63)—Interesting crime meller—Franco-Italian co-production; dubbed in English—Amon
- 6314 CALL ME BWANA—C—103m.—(EC)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope entry—Eon
- 6305 CHILD IS WAITING, A—D—102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
- 6308 DIARY OF A MADMAN—MD—96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
- 6307 DR. NO—MD—111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skulduggery, and thrills—English—Saltzman-Broccoli
- 6306 FIVE MILES TO MIDNIGHT—D—110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
- 6312 GREAT ESCAPE, THE—MD—168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
- 6307 GREAT VAN ROBBERY, THE—MD—73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
- 6229 HERO'S ISLAND—MD—94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
- 6311 I COULD GO ON SINGING—DMU—99m.—(PV; TC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
- 6313 IRMA LA DOUCE—C—146m.—(PV; TC)—Jack Lemmon, Shirley MacLaine—5056 (6-12-63)—Highly entertaining entry for adult audiences—Mirisch
- KID GALAHAD—DMU—95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
- 6231 LOVE IS A BALL—C—112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 6235 MANCHURIAN CANDIDATE, THE—D—126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 MIGHTY URSUS—MD—92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6215 NUN AND THE SERGEANT, THE—D—73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6303 TARAS BULBA—D—122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6234 TOWER OF LONDON—MD—79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TOYS IN THE ATTIC—D—90m.—(PV)—Dean Martin, Geraldine Page, Wendy Hiller, Yvette Mimieux—5063 (6-26-63)—Powerful, adult drama—Mirisch—Claude
- 6301 TWO FOR THE SEESAW—CD—120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6236 VAMPIRE AND THE BALLERINA, THE—MD—84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

## COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN—Simon Oakland
- BEAUTY AND THE BEAST—(TC)—Mark Damon, Joyce Taylor
- COURT MARTIAL—Karlheinz Bohm, Christian Wolff
- BOY WHO CAUGHT A CROOK—Wanda Hendrix, Don Beddoe—Harvard
- Aug. CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

## COMING

- CEREMONY, THE—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
- DUBIOUS PATRIOTS, THE—Bobby Darin, Raf Vallone, Mickey Rooney—Corman
- FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
- FOR THOSE WHO THINK YOUNG—(PV; TC)—James Darren, Pamela Tiffin—Essex
- FROM RUSSIA, WITH LOVE—(TC)—Sean Connery, Lotte Lenya—Eon
- GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
- KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
- LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
- LADYBUG, LADYBUG—Jane Connell, William Daniels, Alice Playten—Perry
- LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
- MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
- McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
- ONCE UPON A SUMMER—Rita Tushingham, Peter Finch—Woodfall—English
- PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
- 633 SQUADRON—(PV; C)—Cliff Robertson, George Chakiris—Mirisch
- SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
- STOLEN HOURS—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
- TAKE LOVE EASY—Peter Finch, Rita Tushingham—Richardson
- TWICE TOLD TALES—(TC)—Vincent Price, Mari Blanchard—Admiral
- WHEREVER LOVE TAKES ME—William Holden, Susannah York—Helvia
- WORLD OF HENRY ORIENT, THE—Peter Sellers, Angela Lansbury—Pan Arts
- YOUNG LUCIFER—George Chakiris, Tuesday Weld—Mirisch

# UNIVERSAL

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 6307 BIRDS, THE—D—120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
- 6303 COME SEPTEMBER—C—112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- FOR LOVE OR MONEY—C—108m.—(EC)—Kirk Douglas, Mitzi Gaynor—5063 (6-26-63)—Fun entry is well made
- 6301 FREUD—D—139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 6304 40 POUNDS OF TROUBLE—C—102m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6313 GATHERING OF EAGLES, A—D—115m.—(EC)—Rock Hudson, Rod Taylor, Mary Peach—5057 (6-12-63)—The Strategic Air Command in action
- 6314 KING KONG VS GODZILLA—MD—90m. (C)—Michael Keith, James Yagi—5057 (6-12-63)—Exploitable science fiction entry for program—Japanese made
- 6312 LANCELOT AND GUINEVERE—D—116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made
- 6315 LIST OF ADRIAN MESSENGER, THE—MD—98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery
- 6302 LOVER COME BACK—C—107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 MYSTERY SUBMARINE—MD—90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6220 NO MAN IS AN ISLAND—D—114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6309 PARANOIAC—MD—80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
- 6310 SHOWDOWN—W—79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program
- 6222 STAGECOACH TO DANCER'S ROCK—W—72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6311 TAMMY AND THE DOCTOR—CD—88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

- Nightmare \_\_\_\_\_ A-1
- Night Must Fall \_\_\_\_\_ MCM
- Night Of Passion—(See During One Night) \_\_\_\_\_
- Night Tide (Filmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- No Man Is An Island \_\_\_\_\_ A1 U-I
- No Place Like Homicide (What A Carve Up) \_\_\_\_\_ A1 Emb. UA
- Norman Vincent Peale Story, The \_\_\_\_\_ A1 Par. UA
- Nunty Professor, The \_\_\_\_\_ A1 Par. UA
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

## O

- Of Human Bondage \_\_\_\_\_ MCM
- Of Love And Desire \_\_\_\_\_ Fox
- Old Dark House, The \_\_\_\_\_ A2 Col.
- Operation Bikini \_\_\_\_\_ B A-I
- Once Upon A Summer \_\_\_\_\_ UA

## P

- Pagan Island \_\_\_\_\_ Misc. WB
- Palm Springs Week-End \_\_\_\_\_ U-1
- Parnoiac \_\_\_\_\_ A2 Par.
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Passionate Thief, The \_\_\_\_\_ A3 Emb.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Peep Shows Of Paris \_\_\_\_\_ Misc. For.
- Peeping Tom \_\_\_\_\_ B For.
- Period Of Adjustment \_\_\_\_\_ A3 MCM
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pillar Of Fire, The \_\_\_\_\_ For. UA
- Pink Panther \_\_\_\_\_ UA
- Pirates Of Blood River \_\_\_\_\_ A2 Col.
- Playboy Of The Western World \_\_\_\_\_ A2 For.
- Playgirls And The Vampire, The \_\_\_\_\_ For.
- Play It Cool \_\_\_\_\_ A2 AA
- Play It Cooler \_\_\_\_\_ Col. For.
- Playtime \_\_\_\_\_ For.
- Please, Not Now! \_\_\_\_\_ C Fox
- Police Nurse \_\_\_\_\_ A3 Fox
- Postman's Knock \_\_\_\_\_ MCM
- PT 109 \_\_\_\_\_ A1 WB
- Prize, The \_\_\_\_\_ MCM
- Proper Time, The \_\_\_\_\_ UA
- Psyche 59 \_\_\_\_\_ Col.
- Public Affair, A \_\_\_\_\_ Misc.
- Pyro \_\_\_\_\_ A-1

## Q

- Queen's Guard, The \_\_\_\_\_ Fox

## R

- Rage Of The Buccaneers \_\_\_\_\_ For.
- Rampage \_\_\_\_\_ B WB
- Raven, The \_\_\_\_\_ A1 A-1
- Reach For Glory \_\_\_\_\_ Col.
- Rear Window—RE \_\_\_\_\_ A2 Par.
- Rebel With A Cause—See Loneliness of a Long Distance Runner \_\_\_\_\_
- Reptilicus \_\_\_\_\_ A1 A-1
- Rice Girl \_\_\_\_\_ A3 For.
- Rider On A Dead Horse \_\_\_\_\_ A3 AA
- Riff Raff Girls \_\_\_\_\_ For.
- Riffi In Tokyo \_\_\_\_\_ A3 MGM
- Ring-A-Ding Rhythm \_\_\_\_\_ A1 Col.
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Robin And The 7 Hoods \_\_\_\_\_ WB
- Roman Holiday—RE \_\_\_\_\_ A2 Par.
- Room Mates \_\_\_\_\_ For.
- Run With The Devil \_\_\_\_\_ For.
- Running Man, The \_\_\_\_\_ Col.

## S

- Sad Sack, The—RE \_\_\_\_\_ A1 Par.
- Sampson And The Seven Miracles Of The World \_\_\_\_\_ A2 A-1

Sanjuro \_\_\_\_\_ A2 For.  
 Savage Sam \_\_\_\_\_ A1 BV  
 Savage Guns \_\_\_\_\_ A2 MGM  
 Sayonara—RE \_\_\_\_\_ A2 WB  
 Scanty Panties \_\_\_\_\_ Misc.  
 Season For Love, The \_\_\_\_\_ For.  
 Senilita \_\_\_\_\_ Col.  
 Seven Capital Sins \_\_\_\_\_ C Emb.  
 Seven Days in May \_\_\_\_\_ Par.  
 Seven Faces Of Dr. Lao, The \_\_\_\_\_ MGM  
 Seven Seas To Calais \_\_\_\_\_ A1 MGM  
 Shock Corridor \_\_\_\_\_ AA  
 Shock Treatment \_\_\_\_\_ Fox  
 Show Boat—RE \_\_\_\_\_ A2 Misc.  
 Showdown \_\_\_\_\_ A2 U  
 Siege Of The Saxons \_\_\_\_\_ Col.  
 Sins Of Lola Montes \_\_\_\_\_ For.  
 633 Squadron \_\_\_\_\_ UA  
 Slave, The \_\_\_\_\_ A2 MGM  
 Smog \_\_\_\_\_ MGM  
 Sodom And Gomorrah \_\_\_\_\_ B Fox  
 Soldier In The Rain \_\_\_\_\_ AA  
 Son Of Captain Blood, The \_\_\_\_\_ Par.  
 Son Of Flubber \_\_\_\_\_ A1 BV  
 Sparrows Can't Sing \_\_\_\_\_ A3 For.  
 Spencer's Mountain \_\_\_\_\_ A3 WB  
 Spider's Web, The \_\_\_\_\_ UA  
 Square Of Violence \_\_\_\_\_ MGM  
 Stagecoach To Dancer's Rock \_\_\_\_\_ A2 U-I  
 Steam Heat \_\_\_\_\_ Misc.  
 Stolen Hours \_\_\_\_\_ UA  
 Strait-Jacket \_\_\_\_\_ Col.  
 Stranger Knocks, A \_\_\_\_\_ For.  
 Strangers In The City \_\_\_\_\_ A4 Emb.  
 Stripper, The \_\_\_\_\_ B Fox  
 Summer Holiday \_\_\_\_\_ A-1  
 Summer Magic \_\_\_\_\_ A1 BV  
 Sunday In New York \_\_\_\_\_ MGM  
 Swingin' Maidens, The \_\_\_\_\_ Col.  
 Sword And The Stone \_\_\_\_\_ BV  
 Swordsman Of Sienna \_\_\_\_\_ A1 MGM

**T**

•Take Her, She's Mine \_\_\_\_\_ Fox  
 •Take Love Easy \_\_\_\_\_ UA  
 •Tamahine \_\_\_\_\_ MGM  
 Tammy And The Doctor \_\_\_\_\_ A1 U-I  
 Taras Bulba \_\_\_\_\_ A2 UA  
 Tarzan's Three Challenges \_\_\_\_\_ A1 MGM  
 Tarzan Goes To India \_\_\_\_\_ A1 MGM  
 Temptation \_\_\_\_\_ C For.  
 Term Of Trial \_\_\_\_\_ A3 WB  
 •Terror, The \_\_\_\_\_ A1  
 •These Are The Damned \_\_\_\_\_ Col.  
 •Three Lives Of Thomasina, The \_\_\_\_\_ BV  
 •Three Penny Opera \_\_\_\_\_ Emb.  
 •Three Stooges Go Around The World In A Daze \_\_\_\_\_ Col.  
 •Third Of A Man \_\_\_\_\_ A2 UA  
 Thrill Of It All, The \_\_\_\_\_ A2 U-I  
 13 Frightened Girls \_\_\_\_\_ A1 Col.  
 Thirty Years Of Fun \_\_\_\_\_ A1 Fox  
 This Sporting Life \_\_\_\_\_ For.  
 Ticklish Affair, A \_\_\_\_\_ A1 MGM  
 Tiger Walks, A \_\_\_\_\_ BV  
 •Tiko And The Shark \_\_\_\_\_ MGM  
 Time Out For Love \_\_\_\_\_ B For.  
 To Kill A Mocking Bird \_\_\_\_\_ A2 U-I  
 •Tom Jones \_\_\_\_\_ UA  
 Tower Of London, The \_\_\_\_\_ A3 UA  
 Toys In The Attic \_\_\_\_\_ A3 UA  
 Traitors, The \_\_\_\_\_ A1 U  
 Trauma \_\_\_\_\_ Misc.  
 Trial, The \_\_\_\_\_ A3 For.  
 Trial And Error \_\_\_\_\_ A3 MGM  
 Trouble With Harry, The—RE \_\_\_\_\_ B Par.  
 •25th Hour, The \_\_\_\_\_ Col.  
 •Twice Told Tales \_\_\_\_\_ A2 UA  
 •Twilight Of Honor \_\_\_\_\_ MGM  
 •Two Are Guilty \_\_\_\_\_ MGM  
 Two For The Seesaw \_\_\_\_\_ A3 UA  
 Two Tickets To Paris \_\_\_\_\_ A2 Col.  
 Two Weeks In Another Town \_\_\_\_\_ B MGM

**U**

Ugly American, The \_\_\_\_\_ A1 U-I  
 •Under The Yum Yum Tree \_\_\_\_\_ Col.

**V**

Vampire And The Ballerina, The \_\_\_\_\_ B UA  
 •Very Important Persons \_\_\_\_\_ MGM  
 Very Private Affair, A \_\_\_\_\_ B MGM  
 •Vice And Virtue \_\_\_\_\_ MGM  
 •Victors, The \_\_\_\_\_ Col.  
 •Village Of Daughters \_\_\_\_\_ MGM  
 Violated Passage \_\_\_\_\_ For.  
 •Viva Las Vegas \_\_\_\_\_ MGM  
 •V.I.P.s, The \_\_\_\_\_ MGM

6316 THRILL OF IT ALL, THE—C—108m.—(EC)—Doris Day, James Garner—5057 (6-12-63)—Highly amusing comedy  
 6306 TO KILL A MOCKINGBIRD—D—129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama  
 6317 TRAITORS, THE—MD—71m.—Patrick Allen, James Maxwell—5057 (6-12-63)—Suspense meller for supporting slot—English  
 6308 UGLY AMERICAN, THE—D—120m.—(BC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

**COMING**

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden  
 CAPTAIN NEWMAN, M.D.—(EC)—Gregory Peck, Tony Curtis  
 CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr  
 CHARADE—(PV; C)—Gary Grant, Audrey Hepburn  
 DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi  
 KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven, Shirley Jones  
 KISS OF THE VAMPIRE—(EC)—Clifford Evans, Jennifer Daniels  
 MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson  
 WILD AND WONDERFUL—(C)—Tony Curtis, Christine Kaufmann

**WARNER BROS.**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

263 BLACK GOLD—MD—98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn  
 259 CRITICS CHOICE—C—100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost  
 256 DAYS OF WINE AND ROSES—D—117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol  
 253 GAY PURR-EE—CAR.—86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
 257 GIANT—D—201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
 254 GYPSY—MU—149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical  
 169 GUNS OF DARKNESS—D—103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
 264 ISLAND OF LOVE—C—101m.—(PV; TC)—Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy  
 266 PT 109—D—140m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences  
 915 SAYONARA—D—147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue  
 265 SPENCER'S MOUNTAIN—D—119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade  
 255 TERM OF TRIAL—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
 252 WHAT EVER HAPPENED TO BABY JANE?—D—132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

**COMING FEATURES IN ORDER OF RELEASE**

Aug. WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine  
 Sept. CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon

**COMING**

ACT ONE—George Hamilton, Jason Robards, Jr.  
 AMERICA AMERICA—Stathis Giallelis  
 DEAD RINGER—Bette Davis, Karl Malden  
 DISTANT TRUMPET, A—(PV; TC)—Troy Donohue, Suzanne Pleshette  
 FOUR FOR TEXAS—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Ekberg  
 GREAT RACE, THE—(WS; C)—Burt Lancaster, Jack Lemmon  
 INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
 KISSES FOR MY PRESIDENT—Fred MacMurray, Polly Bergen  
 LONG FLIGHT, THE—(Super-PV 70; C)—Spencer Tracy, James Stewart, Carroll Baker  
 MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson  
 MISSOURIAN, THE—Robert Mitchum, Ty Hardin  
 MISTER PULVER and the CAPTAIN—Robert Walker, Burl Ives  
 MY FAIR LADY—(Super Panavision 70; TC)—Rex Harrison, Audrey Hepburn  
 PALM SPRINGS WEEK-END—(TC)—Troy Donohue, Connie Stevens, Ty Hardin  
 RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins  
 ROBIN AND THE SEVEN HOODS—(PV; TC)—Frank Sinatra, Dean Martin, Sammy Davis, Jr.  
 YOUNGBLOOD HAWKE—(TC)—James Franciscus, Suzanne Pleshette

**MISCELLANEOUS**

BALCONY, THE—D—84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental  
 BLACK FOX—DOC—89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films  
 BUNNY YEAGER'S NUDE CAMERA—NOV.—60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate  
 CARNIVAL OF SOULS—D—80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.  
 CORRIDORS OF BLOOD—MD—87m.—Boris Karloff—5053 (6-12-63)—Exploitable horror item—English  
 DEVIL'S HAND, THE—MD—71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.  
 DEVIL'S MESSENGER, THE—MD—72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.  
 EAST OF KILIMANJARO—MD—75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade  
 EUROPE IN THE RAW—NOV.—70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and scenery for exploitation spots—Eve Productions  
 EUROPEAN NIGHTS—NOV.—82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn  
 FALLGUY, THE—MD—70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.  
 GREAT CARUSO, THE—DMU—109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.  
 GREENWICH VILLAGE STORY—D—95m.—Robert Hogan, Melinda Plank—5066 (7-10-63)—Off-beat love story—Shawn Int.  
 PAGAN ISLAND—D—60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
 PEEP SHOWS OF PARIS—BUR.—70m.—(EC)—Tempest Storm—5066 (7-10-63)—Fair filmed burlesque show—Pad  
 PUBLIC AFFAIR, A—D—75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade  
 SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin  
 STEAM HEAT—NOV.—68m.—(EC)—Brandy Long, Bill Teas—5066 (7-10-63)—Fair nudie girlie novelty for fast buck spots—Pad  
 TRAUMA—MD—92m.—John Conte, Lynn Bari—5058 (6-12-63)—Satisfactory chills for horror fans—Parade  
 WHEN THE GIRLS TAKE OVER—C—80m.—(TC)—Robert Lowery, Ingeborg Kjeldsen—5058 (6-12-63)—Strictly for the lower half—Parade  
 SHOW BOAT—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.  
 WILD IS MY LOVE—D—74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin  
 WEREWOLF IN A GIRLS' DORMITORY (GHOUL IN SCHOOL, THE)—MD—84m.—Barbara Lass, Carl Schell—5056 (6-12-63)—Okay horror entry

**FOREIGN**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**ARMY GAME, THE**—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

**AS NATURE INTENDED**—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

**BAD SLEEP WELL, THE**—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

**BUDDHA**—D-134m.—(TR; TC)—Kojiro Hongo—5066 (7-10-63)—Interesting entry for art spots—Japanese; English titles—Lopert

**CARRY ON CONSTABLE**—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

**CARRY ON TEACHER**—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

**CENTURION, THE**—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

**CONFESS DR. CORDA**—D-96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

**CROOKS ANONYMOUS**—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

**CROSS OF LIVING**—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

**ELUSIVE CORPORAL, THE**—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

**FIASCO IN MILAN**—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Univers

**FLAMBOYANT SEX, THE**—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riage between races—English—Atlantic

**FRUIT IS RIPE, THE**—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

**GIRL HUNTERS, THE**—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama

**HEAD, THE**—MD-95m.—Horst Frank, Karen Kernke—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux

**HEAVENS ABOVE**—C-105m.—Peter Sellers, Isabel Jeans—5067 (7-10-63)—Amusing Peter Sellers spoof—English—Janus

**HER BIKINI NEVER GOT WET**—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

**HERCULES AND THE CAPTIVE WOMEN**—FAN—91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

**HORROR HOTEL**—MD-76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

**IMPERSONATOR, THE**—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

**IL GRIDO**—D-105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

**LE AMICHE (THE GIRL FRIENDS)**—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

**LAFAYETTE**—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

**LAZARILLO**—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union

**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

**LOVE AND LARCENY**—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

**LOVERS OF TERUEL, THE**—BALLET D-85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

**L-SHAPED ROOM, THE**—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal

**MAGNIFICENT SINNER**—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

**MARRIAGE OF FIGARO, THE**—C-105m.—(EC)—Georges Descroeres, Yvonne Gaudeau—5069 (7-24-63)—Colorful entry for art spots—French; English titles—Union

**MONDO CANE**—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

**MOUSE ON THE MOON, THE**—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

**MY HOBO**—C-98m.—(Tohoscope; EC)—Keiji Kobayashi, Kideko Takamine—5069 (7-24-63)—Cute import—Japanese; English titles—Toho

**MY NAME IS IVAN**—MD-94m.—Kolya Burlaiev—5067 (7-10-63)—Fair import of limited appeal—Russian; English titles—Sig Shore

**PEEPING TOM**—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

**PILLAR OF FIRE, THE**—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

**PLAYBOY OF THE WESTERN WORLD, THE**—D-100m.—(C)—Siobban McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

**PLAYGIRLS AND THE VAMPIRE, THE**—MD-76m.—Lyla Rocco, Walter Brandi—5067 (7-10-63)—Okay horror meller—Italian; dubbed in English—Fanfare

**PLAYTIME**—D-87m.—Jean Seberg, Françoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

**RAGE OF THE BUCCANEERS**—MD-90m.—(CS; EC)—Richardo Montalban, Vincent Price—5067 (7-10-63)—Cold swashbuckler—Italian; dubbed in English—Colorama

**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

**RIFF RAFF GIRLS**—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

**ROOM-MATES**—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

**RUN WITH THE DEVIL**—D-93m.—Antonella Lualdi, Gerard Blain, Franco Fabrizi—5070 (7-24-63)—Interesting import—Italian; English titles—Jillo Films

**SANJURO**—MD-96m.—Toshiro Mifune—Good import—5059 (6-12-63)—Japanese made; English titles—Toho

**SEASON FOR LOVE, THE**—D-103m.—Daniel Gelin, Françoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

**SPARROWS CAN'T SING**—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

**STRANGER KNOCKS, A**—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots—Danish—English titles—Trans-Lux

**TEMPTATION**—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

**THIS SPORTING LIFE**—D-129m.—Richard Harris, Rachael Roberts—5070 (7-24-63)—Fascinating character study on the unpleasant side—English—Continental

**TIME OUT FOR LOVE**—D-91m.—Jean Seberg, Micheline Presle, Maurice Ronet—5067 (7-10-63)—Fair import—French; English titles—Zenith Int.

**TRIAL, THE**—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

**VIOLATED PARADISE**—NOV.—64m.—(C)—Kazuko Mine—5070 (7-24-63)—Novelty for exploitation and art spots—Japanese narration—Victoria

**WRONG ARM OF THE LAW, THE**—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

**W**

Walk On The Wild Side \_\_\_\_\_ A4 Col.  
 •Wall Of Noise \_\_\_\_\_ B WB  
 War And Peace—RE \_\_\_\_\_ A1 Par.  
 War Lover, The \_\_\_\_\_ B Col.  
 Warriors Five \_\_\_\_\_ A3 A-1  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 We'll Bury You \_\_\_\_\_ A1 Col.  
 Werewolf in a Girl's Dormitory— A2 Misc.  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 WB  
 •Wheeler Dealers, The \_\_\_\_\_ MGM  
 When The Girls Take Over \_\_\_\_\_ Misc.  
 Where The Truth Lies \_\_\_\_\_ A3 Par.  
 •Wherever Loves Takes Me \_\_\_\_\_ UA  
 White Slave Ship \_\_\_\_\_ B A-1  
 •Who's Been Sleeping In My Bed \_\_\_\_\_ Par.  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 •Winston Affair, The \_\_\_\_\_ Fox  
 •Wives And Lovers \_\_\_\_\_ B Par.  
 Women Of The World \_\_\_\_\_ Emb.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 •World Of Henry Orient, The \_\_\_\_\_ UA  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

**X**

•X—The Man With The X-Ray Eyes A-1

**Y**

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood Hawke \_\_\_\_\_ WB  
 •Young Lucifer \_\_\_\_\_ UA  
 •Young Racers, The \_\_\_\_\_ A2 A-1

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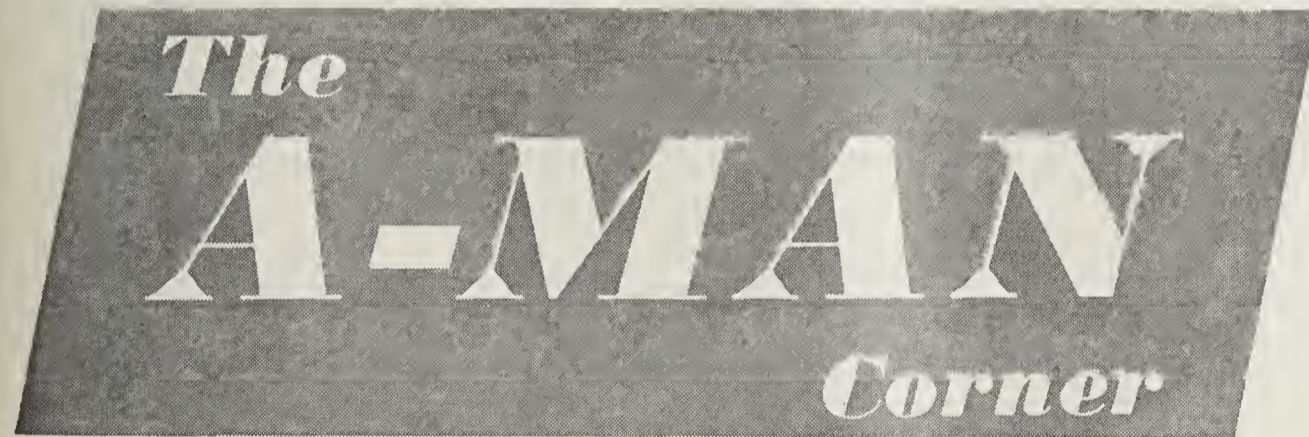
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We have also arranged a luncheon for the women in the Delegates' Dining Room of the United Nations. The group will then be escorted to a U.N. conference room, where they will be addressed by a world-famous statesman. Guides will then take them on tour, after which tickets to official U.N. meetings will be set aside for those who wish to attend these important sessions.

There is much more to come. We are proceeding with plans for cocktail receptions, a nightclub party and banquets, all with an eye to the ladies. We are setting up a Hospitality Room at the Americana to welcome convention registrants and assist them in every way possible to enjoy their stay.

P.S. Although our program is ambitious, the registration fee for ladies will be only \$25; \$50 for men. All communications for reservations should be addressed to Milton London, Executive Director, National Allied, 1008 Fox Building, Detroit 1, Michigan.

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MOTION PICTURE

# EXHIBITOR

AUGUST 7, 1963

Volume 70

Number 6

IN THREE SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER OCTOBER 24, 1962. AT THE POST OFFICE AT BALTIMORE, MD., UNDER THE ACT OF MARCH 3, 1879



## Allied Toppers Attend N.Y. Meet

(See page 17)

## "Time to Chart A New Course"

(See page 15)

Herman Robbins, board chairman of National Screen Service and noted for his participation in a host of philanthropic and humanitarian efforts, died last week at the age of 74.  
(Story on page 20)

PARAMOUNT'S "FUN IN ACAPULCO" • • • see page 2



For better than half a century, industry sages have cautioned that there is no sure-fire formula for success. As true as this may have proven in the long run, there is always the exception to the rule, one being the very successful formula that Hal Wallis and Paramount Pictures have discovered in regard to one Mr. Elvis Presley.

It is no secret that Hal Wallis' five Elvis Presley pictures have been the most popular of the 12 that Presley has made in his screen career. Wallis' uncanny knack for casting Presley in the type of vehicle his fans enjoy most, plus Paramount's powerful merchandising support, have made their five Presleys, most recently "G.I. Blues," "Blue Hawaii" and "Girls! Girls! Girls!", boxoffice bonanzas for all concerned.

This Thanksgiving, for the fourth consecutive year, Wallis-Paramount will deliver Presley in another tailor-made attraction, "Fun in Acapulco." Indications are that it will be every bit as big—if not bigger—than its predecessors.

The outstanding record of the earlier Wallis-Presley attractions offers an unusual challenge to Paramount, which must surpass the distinguished campaigns that backed the earlier releases. That a big and unique campaign will be delivered is evident from the attached "passport," which very cleverly outlines the key elements in this song-laden Technicolor production.

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## ELVIS PRESLEY

Country of Origin: U. S. A.

Height: 6', Weight: 175, Eyes: Hazel, Hair: Dark Brown, Hips: R tr

Occupation: Actor, Singer, Beachcomber

Destination: Acapulco

Purpose of Trip: Fun



## **URSULA ADDRESS**

Country of Origin: Switzerland  
Height: 5'5", Weight: 120  
Hair: Sultry Brown  
Eyes: Sun-Kissed Blonde  
Occupation: Actress, Social Dir.  
Destination: Acapulco  
Purpose of Trip: Fun

## **ELSA CARDENAS**

Country of Origin: Mexico  
Height: 5'3", Weight: 103  
Eyes: Caribbean Green  
Hair: Silken Brown  
Occupation: Actress, Bullfighter  
Destination: Acapulco  
Purpose of Trip: Fun



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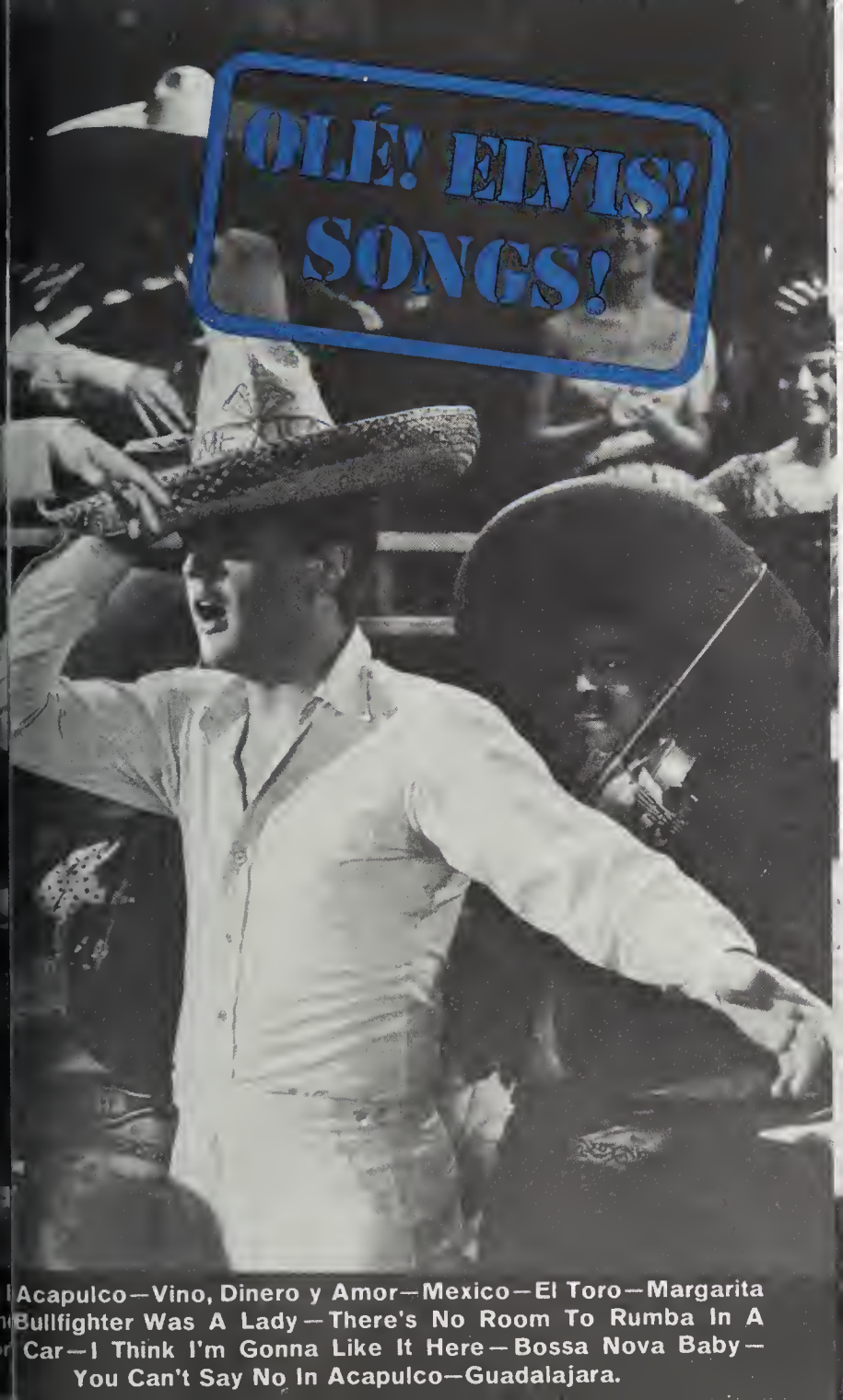


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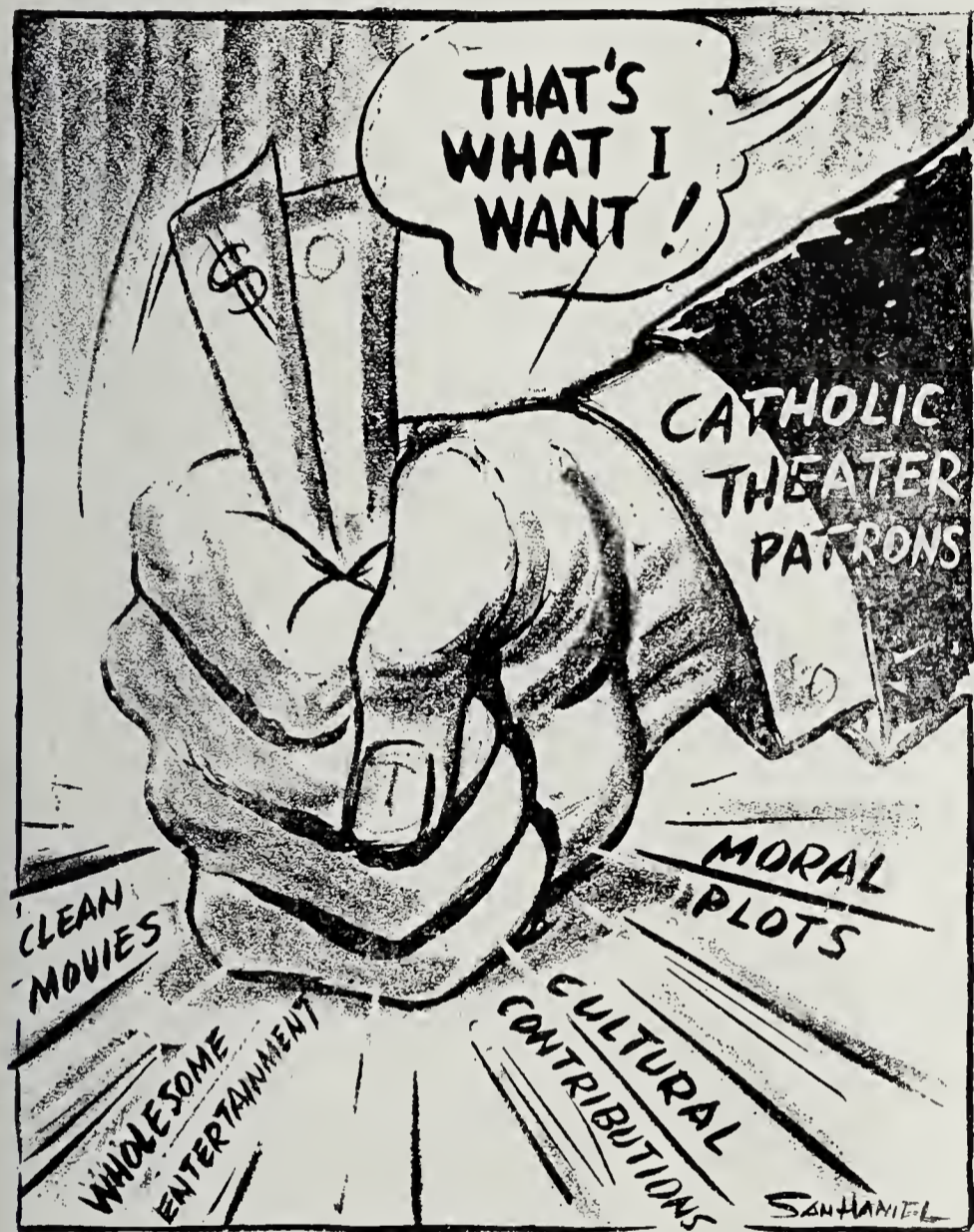
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Volume 70 • No. 6

AUGUST 7, 1963

## YOUR BIAS IS SHOWING!



HOLLYWOOD—YOUR SHOWS ARE SLIPPING!!

THE EDITORIAL CARTOON reprinted on this page is a striking example of what we consider to be the most unfair kind of criticism.

We have aligned ourselves with Catholic spokesmen in the past in condemning fast buck cinematic efforts that bring nothing but discredit to the men that make them, the men that show them, and the morons that patronize them. However, these films are no more typical of the motion picture industry as a whole than the horrors of the Inquisition are typical of the Catholic Church as a whole.

The kind of blanket indictment illustrated by this cartoon is not only unfair, but it is dishonest. One need go no further than the Catholic Legion of Decency ratings to prove that the morally unobjectionable films far outnumber the objectionable ones. *There is no shortage of excellent family entertainment; there is only a shortage of customers for such entertainment.*

Just what film or films is the cartoonist attacking? We'll never know, and neither will the readers of the New World, Chicago-based publication from which the cartoon was clipped. It is much easier to blast movies in general than to confine the attack to bad films and actively support the good ones. It takes far less effort, and anyone can do it.

The motion picture industry is not all good; but it is not all bad either. Like all industries that must strive for commercial success as well as artistic achievement, it comes a cropper on occasion. Still, movies have nothing to be ashamed of in comparison with other communications and entertainment media. There have been many great films and countless good ones. They deserve the support of Catholic audiences as well as Protestants and Jews. Catholic press, your bias is showing! We are disappointed.

## TIME TO CHART A NEW COURSE

COMPETITIVE BIDDING, as administered in the motion picture industry, is unfair and in many cases appears to be downright dishonest. The pressures of bidding are definitely responsible for many theatre closings, and a closed theatre is about the closest thing there is to a total loss.

In addition to hurting the community which loses the business revenue and employment opportunities that a theatre provides, the closed house represents an economic danger to the motion picture industry generally. After all, whether there are 5,000 theatre possibilities or 10,000, the cost of production remains relatively constant.

For these reasons and many more, the evils that bidding has created must be overcome. Currently, exhibitors are being forced to bid for pictures they have not seen. They are being forced to bid against theatres that have no business in a bidding situation by virtue of their unfavorable location and limited grossing potential. Exhibitors are being played off against one another, and the bidder who "wins" is sitting on the same powder keg as the loser. No other industry

condones such uneconomic practices.

Despite court decisions that have approved product splits and confirmed distribution's right to choose its own customers, bidding is on the increase. Distribution justifies this by stating that the Justice Department forces them to allow every theatre that wishes to do so to bid. If this is the case, the Justice Department is far off base. Also, the fact that so many ex-Justice Department attorneys wind up representing film companies is a bit perturbing.

Some people in the motion picture business, among them some fair-minded distribution executives, say that exhibitors should approach their Congressmen for assistance in wiping out the more unfair aspects of competitive bidding. If we must have bidding, at least let it be done in the open. Let all bids be opened simultaneously so that the losers are aware of why they lost the picture. Until such a time as this is done, a cloud of suspicion hangs over the entire business. This industry has neither the time nor the money to continue the present haphazard course of doing business.

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Gold Bands

Dan Meehan, Embassy Pictures print department, was married to Judith Rubenstein in a private ceremony held in Mount Vernon, N.Y. Diane Karp, daughter of Mr. and Mrs. David Karp, Riverdale, N.Y., was married to Edmund R. Rosenkrantz, son of Dr. and Mrs. Maurice C. Rosenkrantz, Scarsdale, N.Y., in the Terrace of the Plaza, New York City. Rosenkrantz, an alumnus of New York University, holds a degree from Harvard Law School and is a resident counsel with Embassy Pictures Corp.

### Obituaries

Herman Robbins, 74, board chairman of National Screen Service, died in New York. See story on page 20.

Frank L. Vaughan, 62, prominent figure in the Canadian motion picture industry for more than four decades, succumbed to the effects of three heart attacks at Port Perry, Ontario. He retired from business in May of this year, at which time he was head of film distribution in Canada for the Rank Organization. He had held executive posts with most of the leading film companies in Canada during his long career. He was a charter member of the Canadian Picture Pioneers, and served a number of terms as a director and officer of that organization and the Variety Club of Ontario. Survivors include his wife and two sisters.

### Pepsi Contest Extended

NEW YORK—Due to burgeoning interest, the Pepsi-Cola Co.'s "Pepsi 'N Popcorn" concessions promotion contest deadline has been extended to Oct. 1.

The prize-packed national contest for theatre concessionaires was previously extended through August. Entries should be sent to the Popcorn Institute, Chicago.

### Contributions Still Coming To Pete Harrison Fund

The following persons have joined the growing list of those who have responded to MOTION PICTURE EXHIBITOR's call for aid to industry veteran Pete Harrison:

Milton London, Detroit; Arthur Amusement Co., St. Louis; Norman Kessler, Bayonne, N. J.; Jack Armstrong, Ohio; Harry Brandt, N. Y.; Columbia Pictures Corp.; Frank Whitbeck, Calif.; Rialto Theatre, Detroit (Mr. Ritter & Mr. Muller); Herbert Morewitz, Newport News, Va.; S. J. Gregory, Chicago; Dr. Alfred Goldsmith, N. Y.; Charles Edwards, Newfoundland; Allied Theatres of Michigan; Allied Theatres of Maryland; Silas Seadler, N. Y.; ITOA of Ohio; Irving Dollinger, N. Y.; Wilbur Snaper, N. Y.; Sherwood D.I., Dayton, Ohio (Sam Levin); C-Way D-I, Ogdensburg, N. Y. (Rose Andrick); Ted Ashton, L. A.

Those who would like to help out this grand old man of the industry may still do so. Contributions should be sent to MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., AUGUST 5

## Seven Arts Management Approved By Stockholders

TORONTO, CANADA—The management of Seven Arts Productions, Ltd., was vindicated by the stockholders at their annual meeting.

President Eliot Hyman; Louis Chesler, board chairman; and Maxwell H. Rabb, a director, denied at the eight hour session dissidents' charges and objections, centered on Seven Arts diversification into fields unrelated to the entertainment scene.

The stockholders reelected all incumbent directors, including Joseph P. Binns, Alfred Bloomingdale, Chesler, Alfred C. Cowan, Charles G. Goldsmith, Samuel H. Haims, Hyman, John S. Kelly, John Regan, McCrary, Rabb, Carroll Rosenbloom, Ray Stark, and Edward D. Wright. Added to the board were Philip Willkie and Victor Jacobs, New York attorneys, and Edwin T. Lynch, Toronto stock broker.

Hyman stated that Seven Arts should realize \$9,500,000 income for the six months ended July 31 from tv syndication sales alone.

A profit-sharing plan benefitting all permanent full-time personnel of the company was endorsed by the stockholders. Five per cent of the company's annual earnings before taxes will be set aside under the plan.

The stockholders also approved a proposal to increase the company's restricted stock option plan from 100,000 to 200,000 shares.

### The V.I.P.s

By now, many exhibitors are familiar with the fabulous MGM press book on the Elizabeth Taylor-Richard Burton starrer, "The V.I.P.s." This remarkably detailed promotional achievement is examined closely in the three page section of this issue beginning on page 29.

As a merchandising aid to the enterprising showman, it is invaluable. The day-by-day timetable of exploitation activity, if followed closely, should send boxoffice grosses soaring.

We look for big things from "The V.I.P.s," and a large measure of the credit belongs to the top promotional effort behind it. Well done, MGM.

JAY EMANUEL



## BROADWAY GROSSES

### "Thrill," "Toys" Open Big

NEW YORK—Two excellent openings, Universal's "Thrill Of It All" at Radio City Music Hall and United Artists' "Toys In The Attic" at the Astor, sparked the generally satisfactory Broadway scene.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Donovans Reef" (Paramount). Paramount did \$26,000 on the second session.

"The Thrill Of It All" (U). Radio City Music Hall, with stage show, opened to \$121,000 for Thursday through Sunday, with the first week heading toward \$210,000.

"PT 109" (Warners). Warner claimed \$9,000 for the sixth, and final, week.

"Irma La Douce" (UA). DeMille announced that the ninth, and last, week was \$24,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama hit \$33,000 on the 19th week.

"Mutiny On The Bounty" (MGM). Loew's State registered \$8,750 on the 37th, and final, week.

"Toys In The Attic" (UA). Astor did \$32,000 on the opening week.

"Greenwich Village Story" (Shawn-Int.). Victoria had \$7,000 for the fourth week.

"Lawrence Of Arabia" (Columbia). Criterion reported \$39,000 for the 33rd week.

"Cleopatra" (20th-Fox). Rivoli did \$75,000 for the eighth week.

"A Gathering Of Eagles" (U). RKO Palace announced \$10,000 for the fourth, and last, week.

### T-L Reports Income

NEW YORK—Net income for the first half-year ended June 30 of Trans-Lux Corporation amounted to \$343,092 or 48 cents on the 718,037 shares outstanding, Percival E. Furber, chairman, reported to shareholders. This compares with net income of \$358,795 or 50 cents a share for the corresponding period last year, calculated on the same basis. Included in earnings for both periods was non-recurring net income of \$92,546 in '63 and \$11,100 in '62.

Furber said that technical advances by the company will make possible the use, at a slight modification cost to the subscriber, of the great majority of existing Trans-Lux projection equipment in conjunction with the high-speed stock ticker now being developed for the New York Stock Exchange.



Home office and field force sales executives from the U. S. and Canada pose with Columbia vice-president and general sales manager Rube Jackter, front row, center, during meeting to discuss sales plans for at least 14 films to be released during the next eight months.

# Allied Credo: "Platonic Dialogue"

## Cohen Reelected President At Kiamesha Convention; Armstrong Calls Organization Good For Communications

KIAMESHA LAKE, N. Y.—Jack Armstrong, president of National Allied, told exhibitors gathered for the final session of this year's New York State meeting that "film buying is not an Association activity"; that "the contracting of specific pictures for specific theatres always has been and will continue to be a matter of individual negotiation between the exhibitor and the distributor."

"Allied believes in, and is firmly committed to, a continuing dialogue between exhibition and distribution on the merits and disadvantages of specific trade practices and policies," he said.

Armstrong told the convention banquet audience at the Hotel Concord that "an effective network of communications has been created between member exhibitors for the exchange and dissemination of important information. Problems can be rationally discussed and sometimes resolved with heads of distribution in an atmosphere of mutual respect."

He said that Allied "had become identified as a dedicated and constructive force for good within the industry."

New York Allied members, in an endorsement of his record, voted-in President Sidney J. Cohen and the rest of his administration for a second term at the three-day business-pleasure retreat.

Also reelected were Charles V. Marthina, first vice-president; Sam Sunness, second vice-president; Leonard L. Rosenthal, third vice-president; Charles Finnerty, treasurer; and Harry Barkson, secretary.

Milton H. London, executive director of Allied, predicted that construction in new suburban communities would add further impetus to exhibition's progress during the coming year. He said the tide of theatre closings was reversing itself in light of all the new construction being reported. He asked exhibitors to reevaluate their positions in terms of the recent population shifts and other developments.

President Cohen made the announcement that N. Y. Allied was reopening its insurance program for one month at the meet. A plea was also made by Henry "Hi" Martin, vice-president of Universal Pictures and chairman of the exhibitor's committee for the Will Rogers Hospital, for active support of the annual collection drive.

The convention program also included a testimonial to Charles Okun, well-known as theatrical sales representative for the Coca-Cola Co., on the occasion of his retirement. Okun was given a trophy for his longtime efforts by the exhibitors at a cocktail party preceding the banquet.

## Teller To Col. Ad Post

NEW YORK—Ira Teller has joined the Columbia advertising department, it has been announced by Robert S. Ferguson, Columbia vice-president in charge of advertising, publicity and exploitation.

Teller formerly was with Embassy Pictures' advertising department.

## UA Circuit Stockholders Ask For Special Meet

NEW YORK—A group of shareholders of United Artists Theatre Circuit, Inc., owning in excess of 25 per cent of the shares entitled to vote, have demanded that a special meeting of stockholders be called to consider removing and replacing 11 of the company's present 12 directors. Aug. 20 is the suggested meeting date.

The single director remaining unchallenged is Maxwell Cummings, Montreal real estate developer and member of the recently formed Stockholders Committee For Better Management of United Artists Theatre Circuit. Other members of the committee include Jerome K. Ohrbach, former president of Ohrbach's, Inc.; motion picture distributor-exhibitor Walter Reade, Jr.; Diners' Club president Alfred Bloomingdale; and David May, executive vice-president of The May Company.

## WB Net Dips Slightly; Film Rentals, Sales Rise

NEW YORK—Warner Bros. Pictures, Inc., reports for the nine months ended June 1 consolidated net income of \$4,961,000, representing \$1.02 per share on the 4,850,052 shares of common stock outstanding at that date. The consolidated net income for the corresponding period last year amounted to \$5,569,000 which represented \$1.15 per share on the 4,830,052 shares outstanding.

Theatrical and television film rentals, sales, etc. amounted to \$67,650,000; dividends from foreign subsidiaries not consolidated were \$298,000; and profit on sales of capital assets was \$5,000 for the nine months ended June 1, as compared with \$59,543,000, \$313,000, and \$116,000, respectively, for the nine months ended June 2, 1962.

Net current assets at June 1, 1963 were \$51,912,000 (including \$15,258,000 cash) and debt due after one year was \$6,519,000 compared with \$50,553,000 (including \$12,938,000 cash) and \$5,267,000, respectively at March 2, 1963.

## Skouras Opens Closter

CLOSTER, N.J.—An invitational premier opened the new Skouras Closter Theatre, Closter Shopping Plaza, unit of Skouras Theatres. Attending this opening were Diana Diors, Cathy Dunn, Horace MacMann, Jan Murray, Kay Armand, and others.

The new Skouras Closter is a deluxe 600 seat showcase with all seats on one floor, wide aisles, and sufficient spacing between seats insuring adequate leg room and maximum patron comfort. The theatre is equipped to present 35mm and CinemaScope projection processes and utilizes the newest type of multi-track sound. The theatre is of modern design in keeping with the surrounding shopping area.

Drew Ebersson, world famous architect, designed this latest addition to the Skouras Circuit.

## Dale Turnbull To Replace Father In Australia Post

NEW YORK—Dale E. H. Turnbull has been appointed general manager of Hoyts Theatres, Ltd., and all 20th Century-Fox operations in Australia, effective Sept. 1, it was announced by Seymour Poe, executive vice-president of 20th-Fox. He succeeds his father, Ernest Turnbull, whose previously announced resignation takes effect on that date.

Dale Turnbull, who served as assistant to the managing director of Hoyts prior to his appointment, became the chain's supervisor for New South Wales and Queensland in 1959, supervising more than 1,000 employees, including 82 theatre managers.

The 36-year-old executive joined the Hoyts circuit in 1948, and subsequently worked in advertising and theatre management. Two years later he was attached to the production staff of 20th-Fox's "Kangaroo," which was filmed in Australia.

In 1953, he visited the United States on assignment to the National Theatres chain in California, where he observed American methods of film booking, merchandising, purchasing, and theatre construction-maintenance operations.

Later, at the 20th-Fox home office in New York, he gained further experience in accounting procedures, publicity and sales, returning to Australia and Hoyts in 1954 for duties under the chain's chief film buyer. He was appointed a multi-city supervisor in 1956, with responsibilities encompassing five supervisors and 47 theatre managers.

Turnbull is married and the father of four children.

His father, in addition to having headed Hoyts, Australia's largest cinema circuit, since 1941, had also been chairman of 20th Century-Fox in Australia since 1953. He was for years a dominant figure on the Australian entertainment scene, and his association with the film business dated from 1928, when he became managing director of British Dominion Films, Ltd.

## Semanticists Study Films

NEW YORK — "The Role of Movies in International Communication—A Force For Good?" will be one of the topics discussed at the forthcoming International Conference on General Semantics, it was announced by Harry E. Maynard, conference chairman.

Among the speakers and panelists who will address themselves to this question will be Dore Schary, prominent motion picture and Broadway producer; Hollis Alpert, movie reviewer for the Saturday Review; and Robert Ryan, star of both motion pictures and the stage.

Chairman of the panel will be George Stevens, Jr., head of the Motion Picture Service of the U.S. Information Agency.

To be held Aug. 13 to 16 at the uptown campus of New York University, the Conference has as its theme—"International Communication, Its Problems and Opportunities."

M-G-M IS ON THE MOVE!



THE  
**V.I.P.**

TREATMENT  
FOR A  
VERY  
IMPORTANT  
PICTURE

# M·G·M's TIMETABLE FOR THE V.I.P.s

## AUG 2

M-G-M FIELD PRESS REPRESENTATIVES CONVENTION STEPS UP PACE OF MASSIVE NATIONAL PUBLICITY PENETRATION! PERSONAL "V.I.P." PORTFOLIOS HELP VERY IMPORTANT PERSONS OF THE PRESS BUILD TREMENDOUS LOCAL EXCITEMENT BEHIND EVERY PREMIERE IN U.S.!

## AUG 5

THE MOST COMPLETE MOTION PICTURE CAMPAIGN EVER CONCEIVED! THIS DATE MARKS THE DISTRIBUTION OF THE EXHIBITOR'S CAMPAIGN BOOK CONTAINING OVER 60 UNPRECEDENTED STEP-BY-STEP SELLING STAGES!

## SEPT 14

M-G-M LAUNCHES THE BIGGEST NATIONAL TV SATURATION CAMPAIGN FOR A MOTION PICTURE EVER ON NBC-TV NETWORK! PRE-SELLING "THE V.I.P.s" IN 95% OF ALL TV HOMES IN THE UNITED STATES!

| DATE        | TIME          | SHOW            |
|-------------|---------------|-----------------|
| Sat. 9/14   | 8:25 PM       | The Lieutenant* |
| Mon. 9/16   | 9:25 PM       | Movie           |
| Wed. 9/18   | 11:30-12 Noon | Missing Links   |
| Wed. 9/18   | 3:00-3:30 PM  | Loretta Young   |
| Wed. 9/18   | 3:30-4:00 PM  | You Don't Say   |
| Thurs. 9/19 | 11:30-12 Noon | Missing Links   |
| Thurs. 9/19 | 2:00-2:30 PM  | People Will Say |
| Thurs. 9/19 | 3:00-3:30 PM  | Loretta Young   |
| Fri. 9/20   | 11:30-12 Noon | Missing Links   |
| Fri. 9/20   | 3:00-3:30 PM  | Loretta Young   |
| Fri. 9/20   | 3:30-4:00 PM  | You Don't Say   |
| Fri. 9/20   | 9:30 PM       | Harry's Girls*  |
| Fri. 9/20   | 11:30 PM      | Tonight         |
| Sat. 9/21   | 9:20 PM       | Movie Premiere  |
| Tues. 9/24  | 8:25 PM       | Mr. Novak*      |

OVER 114,815,000  
VIEWER IMPRESSIONS!

WITH 15 ONE-MINUTE  
COMMERCIALS!

ON 6 TOP-RATED  
NIGHT-TIME SHOWS!

AND 4 LEADING  
DAY-TIME SHOWS!

IN 189 KEY MOVIE  
MARKETS!

\*There are the premiere nights for "The Lieutenant," "Harry's Girls," and "Mr. Novak." Maximum audience will be directed to all three by intensive promotion in TV Guide and local newspapers.

## SEPT 26

SIMULTANEOUS POWER-PACKED NATION-WIDE PREMIERES FOLLOW PRE-RELEASE ENGAGEMENT AT RADIO CITY MUSIC HALL! GLOBAL OPENINGS PASS THE 600 MARK! M·G·M's

# THE V.I.P.s

# NSS' Herman Robbins, 74 Mourned; Pioneer Was Noted Philanthropist

NEW YORK—Herman Robbins, 74, chairman of the board of directors of National Screen Service Corporation, died last week. The veteran executive of NSS, which through its 50 branch offices services 17,000 theatres in the United States and England with promotional material on film studio's feature output, was born in New York on July 14, 1889.

Following completion of his education in the schools of New York, Robbins went to work for the old New York Evening World and later became executive assistant to its famed city editor, the late Charles Chapin. While on the World, his duties brought him in close association with the late Winfield R. Sheehan. When the latter accepted an offer from the late William Fox to become general manager of Fox Film Corporation in 1914, Robbins became Sheehan's executive assistant. Subsequently, he was appointed that company's general sales manager, holding that post until 1922. Then he joined National Screen Service Corporation, in the days of its inception.

In November, 1929, he was elected that company's president, holding that position until April, 1955, when he was made chairman of its board and chief executive officer.

A leader in all philanthropic activities of the motion picture industry for more than 40 years, Robbins, at the time of his death, was president of Motion Pictures Pioneers, which he helped found. He was a vice-president and member of the board of the Will Rogers Hospital. Earlier this year, he resigned as treasurer of COMPO.

He was personally the recipient of numerous governmental citations for his leadership of National Screen Service Corporation's promotional contributions to World War II, the Red Cross, and other fund-raising, relief, and philanthropic campaigns.

Robbins is survived by his widow, former Frances Plaines; three sons, Burton E., president of National Screen Service; Norman, and Allan, and six grand-children.

Industry leaders were the honorary pallbearers at funeral services. They included Charles Alicoate, publisher, Film Daily; Barney Balaban, president, Paramount Pictures Corp.; Robert Benjamin, chairman of the board, United Artists Corp.; Ned E. Depinet, president, Will Rogers Memorial Hospital; Si Fabian, president, Stanley Warner Management Corp.; Robert Gruen, director, National Screen Service Corp.; Arthur B. Krim, president, United Artists Corp.; Andrew Loebel, director, National Screen Service Corp.; Jack G. Leo, director, National Screen Service Corp.; Edward Morey, vice-president, Allied Artists Pictures Corp.; Robert O'Brien, president, Metro-Goldwyn-Mayer; Seymour Poe, executive vice-president, 20th Century-Fox Film Corp.; Martin Quieley, Sr., publisher, Motion Picture Daily; Milton Rackmil, president, Universal Pictures and Decca Records; Samuel Rosen, executive vice-president, Stanley Warner Management Corp.; George Schaefer, Sr., independent film distributor; Adolph Schimel, vice-president, Universal Pictures Corp.; Abe Schneider, president, Columbia Pictures Corp.; Spyros P. Skouras, director, 20th Century-Fox Film Corp.; Joseph Vogel, former president and chairman of the board, Metro-Goldwyn-Mayer; Richard Walsh, president, I.A.T.S.E.; and Frank J. C. Weinberg, director, National Screen Service Corp.

## Will Rogers Hospital Drive Off To Quick Start

NEW YORK—Enthusiasm and determination to make the current Sales Managers' Encore Drive for Will Rogers Hospital and O'Donnell Memorial Research Laboratories at Saranac Lake, N.Y., a million dollar success has resulted in a quick start. Already more than a dozen circuits have turned in their pledges to participate and have begun their audience collections. Pledges are coming in daily from circuits and independent theatres. Drive-ins are lining up stronger than ever, with concentration of collections heaviest in August.

The circuits now scheduled are Fabian-Stanley Warner, RKO, Loew's, United Artists Theatres, Manos, General, Cinema Circuit, Skouras, J&J, Randforce, City Entertainment, Brandt, Iselin, Interboro, Commonwealth.

"The outlook for this year's Encore Drive," according to Henry H. "Hi" Martin, national chairman, "clearly indicates the dedication of the area committees to Will Rogers purposes — as evidenced by the speed with which this campaign 'took off.' We sincerely hope the pace continues—and that the 'take-off' speed will be reflected and sustained clear across the country. Collections in the drive-ins with top product programs, is imperative for heavy participation before Labor Day."

## Charity Bow For "Mad"

HOLLYWOOD — The Hollywood world premiere of Stanley Kramer's "It's A Mad, Mad, Mad, Mad World" on Nov. 7 will be sponsored by the Cedars Women's Guild with proceeds going to the organization's free bed care fund, it was announced by Mrs. Bertram Allenberg, president of the Guild. The event also will signalize the official opening of new Pacific's Cinerama Theatre, although the initial performance at the theatre will be Nov. 3 in connection with the International Press Preview for newsmen from all over the world whom Kramer is inviting for a four-day Hollywood visit.



Joan Crawford is welcomed back by Columbia vice-president Sol Schwartz and Mrs. Schwartz at studio reception honoring the Oscar-winner on her return to star in William Castle's "Strait-Jacket," now filming at Columbia.

## Meritorious Films Receive Boost From Mrs. Twyman

NEW YORK—Exhibitors are showing an increasing interest in a service provided by the community relations department of the Motion Picture Association of America.

In cooperation with the member companies, Margaret Twyman, community relations director, prepares a four page mailing piece on meritorious films which she feels will be of special interest to selective theatre patrons.

The publication is called "Special Applause" and contains, together with a selection of stills from the film, a personal letter from Mrs. Twyman. The letter, in effect, is her personal endorsement of a film and is an important adjunct to the advertising campaign for that film.

"Special Applause is mailed to some 30,000 opinion makers and is frequently posted, like the Green Sheet, in libraries and schools. Libraries find it makes a particularly useful display when the film is based on a book.

In addition to the original mailing, exhibitors in increasing numbers are ordering the mailing piece in substantial quantities to be sent out to their own mailing lists when they are showing the film.

According to the letters received by the Community Relations Department, those receiving copies state that they find this a very useful service in that it alerts the public to selected films they do not want to miss. The correspondence also points out that many readers are resuming the film-going habit because they have found satisfaction and pleasure in the films cited in the mailing piece.

The films selected vary from comedies to serious subjects, such as contemporary social issues or melodrama. During the past several months the following films have been highlighted in issues of "Special Applause": "The Great Escape" (United Artists), "Nine Hours To Rama" (20th Century-Fox), "Freud" (Universal-International), "My Six Loves" (Paramount), "To Kill A Mockingbird" (Universal-International), "We'll Bury You" (Columbia), "The Spiral Road" (Universal-International), and the World Heritage Film Series (Metro-Goldwyn-Mayer).

## "Young" First In Techniscope

NEW YORK — "For Those Who Think Young" will be United Artists' first film to be shot in Technicolor's new "Techniscope" system, it was announced by Howard W. Koch, executive vice-president of Sinatra Enterprises, which is putting the Technicolor production before the cameras on Aug. 12 in Hollywood.

Techniscope is a new wide screen process. The two perforation frame is printed vertically at a ratio of 1:2 providing a 35mm anamorphic Technicolor positive print having the normal four perforation frame height. The process saves negative film cost and negative processing cost by 50 per cent, doubles the length of time for camera shooting without reloading, and allows for a wide variety of prints which may be manufactured from its negative (normal squeeze prints having an anamorphic ration of 2:1, prints for spherical projection with aspect ratios of 1.75:1 or 1.85:1, 16mm prints with either an anamorphic or spherical image and 35mm and 16mm prints for television).

## Drive-In Owners Sue Over Cement Co. Blasting

ALBANY—Operators of the now-closed Albano's Drive-In, Ravenna, have brought suit against Atlantic Cement Company for \$200,000 damages, claiming blasting operations at Atlantic's multi-million dollar plant in Ravenna had frequently damaged the automobiler's equipment, interrupted performances, and caused patrons to leave.

An affidavit by Ravenna Justice of the Peace Sylvester J. Albano contended that, in effect, the ozoner had been "driven out of business" by the explosion. The operation was very profitable until Atlantic opened operations and began blasting limestones to produce cement, Judge Albano declared.

Albano and two sons, John S. and Michael S., operated the outdoor theatre. Frances M. Albano is also a plaintiff in the action.

A temporary injunction was sought at Special Term of Supreme Court here. This would be in effect pending trial of the damage suit. A permanent injunction would be asked later.

Benjamin Ungerman, of Ungerman, Greenberg, and Harris, Albany attorneys, via a lengthy affidavit, listed property owners in the vicinity who also complained about the explosions and allegedly resulting damage to their properties.

Atlantic Cement Company, a Delaware corporation authorized to conduct business in New York State, is contesting the actions. Supreme Court Justice Herbert D. Hamm heard arguments on a show-cause order issued by Supreme Court Justice Russell G. Hunt.

## New Dates For "Cleo"

NEW YORK — The number of domestic "Cleopatra" engagements will swell to 44 in August when 20th Century-Fox premieres the Todd-AO spectacle in three more U.S. cities.

The internationally-acclaimed attraction launched reserved-seat runs at the Elmwood, Providence, Aug. 2; Riviera, Rochester, N.Y., and the Shoppingtown, Syracuse, both on Aug. 7.

# Theatre Receipts Down As AB-PT Estimates Half-Year Net Below '62

NEW YORK — Estimated net operating profit for American Broadcasting-Paramount Theatres, Inc., for the second quarter of 1963 was \$1,830,000 or 41 cents a share, compared with \$2,511,000 or 56 cents a share for the like 1962 period, Leonard H. Goldenson, president, reported.

Net profit, including capital gains, was \$2,061,000 or 46 cents a share, compared with \$2,487,000 or 56 cents a share for last year.

Estimated net operating profit for the first six months was \$4,219,000 or 95 cents a share compared with \$5,553,000 or \$1.24 a share for the same period of the previous year. Net profit, including capital gains, was \$4,573,000 or \$1.03 a share compared with \$5,396,000 or \$1.21 a share in 1962.

As was indicated in previous stockholders reports, Goldenson noted that some of the television programs in the current season did

# COMPO Bill Of Rights Drive Tool Vs. Censors, Not Race Tensions



Proaucer Dino De Laurentis, left; Columbia Pictures executive vice-president Leo Jaffe, seated; and Columbia first vice-president M. J. Frankovich sign a 20 million agreement to film "The Bible," termed "the biggest deal ever made by Columbia."

## Col.-De Laurentis Plan "Bible"

LONDON—Columbia Pictures executive vice-president Leo Jaffe and first vice-president M. J. Frankovich signed a 20 million dollar agreement with producer Dino De Laurentis to film "The Bible."

The Columbia executives stated, "It is the biggest deal ever made by our company, and we are particularly proud to be reunited with Dino De Laurentis in bringing to the screen the greatest book of all time."

De Laurentis said, "It is the culmination of my ambitions as a producer and I am proud and delighted that it is with Columbia, the company with which I have had such a long and successful association."

"The Bible" will require more than a year to film and will call for vast location shooting in Italy, Egypt, and Spain. The film interiors will be shot at the huge new De Laurentis Studios outside Rome.

"The Bible" will be distributed worldwide by Columbia outside of Italy.

KIAMESHA LAKE, N.Y.—The COMPO campaign to promote a keener awareness of the Bill of Rights and its protection against censorship must not be confused with the current racial conflict over civil rights, it was declared by Charles E. McCarthy, COMPO executive vice-president.

Speaking at the annual joint convention of the New York and New Jersey Allied organizations at the Concord Hotel, McCarthy asserted that the sole purpose of the COMPO effort was to make Americans more aware of the protection which the Bill of Rights provides for all citizens and thus increase the protection of the motion picture industry against the assaults of censorship zealots.

"Exhibitors in each community and state will have the say-so on the kind of Bill of Rights campaign, if any, that is to be conducted in their areas," McCarthy said. "Indeed," he added, "it is conceivable that, to prevent confusion, exhibitors in some areas will postpone action on the Bill of Rights campaign altogether until times seem more propitious."

McCarthy cited figures to show that gross misapprehension prevailed among the nation's high school students regarding the provisions of the Bill of Rights and even the necessity of having the Bill of Rights in the Federal Constitution.

"However," McCarthy said, "there is a pronounced counter movement afoot among thoughtful public figures to arouse the public to the need for action to protect the Bill of Rights. Thus the motion picture industry will not be alone in this fight, but will have strong allies."

He mentioned Supreme Court Justices Brennan and Douglas as being active in promoting support for the Bill of Rights.

The COMPO campaign was authorized by the COMPO executive committee in May as part of COMPO's warfare on censorship.

## Fox Winds Sales Meets

WASHINGTON—The fourth and final in a series of 20th Century-Fox regional sales meetings detailing merchandising plans of the company's release program for the second half of 1963 and early 1964 was held here. Joseph M. Sugar, vice-president in charge of domestic sales, and R. C. McNabb, eastern division manager, presided over the sessions, attended by sales managers from branches in Boston, Washington, Philadelphia, Pittsburgh, Buffalo, Cincinnati, and Cleveland.

The meetings covered plans for such forthcoming important attractions as "The Leopard," Cannes Film Festival-winner starring Burt Lancaster, Alain Delon, and Claudia Cardinale; "The Condemned of Altona," starring Sophia Loren, Maximilian Schell, Fredric March, and Robert Wagner; and "Of Love and Desire," starring Merle Oberon, Steve Cochran, and Curt Jurgens.

Other important product covered included two romantic comedies now nearing completion, "Take Her, She's Mine," with James Stewart, Sandra Dee, and Audrey Meadows, and "Move Over, Darling," which stars Doris Day, James Garner and Polly Bergen.

# Integration Progress Seen In N.C. As Demonstrators Continue Efforts

HAVELOCK, N.C.—The Cherry Theatre joined other local business firms, including restaurants, which agreed to begin admitting Negroes on a nondiscriminatory basis after efforts were made to have the Department of Defense declare Havelock and New Bern off limits to personnel at nearby Cherry Point Marine Air Station because of alleged racial discrimination against Negro servicemen.

The action was taken by the Havelock Merchants Association after Floyd B. McKissick of Durham, N.C., national chairman for the Congress of Racial Equality (CORE) warned that there would be mass demonstrations unless business firms desegregated. It was McKissick who asked Secretary of Defense Robert S. McNamara to declare both Havelock and New Bern off limits for servicemen.

Havelock adjoins the Cherry Point Air Station and its economy depends primarily on personnel at Cherry Point. In announcing they were desegregating their facilities, business firms said they didn't want any demonstrations.

At Fayetteville, where motion picture houses long have been a target of massive integration demonstrations, it was announced July 20 that the NAACP had agreed to call off anti-segregation demonstrations permanently after obtaining guarantees that their future grievances would be heard.

The agreement, which called for demonstrations to stop before other steps could be taken, was presented by an interracial committee appointed by Mayor Wilbur Clark. It was reported that several unidentified restaurants, motels, and "indoor amusements" already have begun admitting Negroes.

At Thomasville, trials of 77 anti-segregation demonstrators arrested in connection with demonstrations at the Davidson were postponed July 20 after McKissick said there would be "fighting in the streets" should they be convicted.

Recorder's Court Judge L. Roy Hughes postponed the cases until sometime in August after it was stated that the city prosecutor was tied up in the trial of another case in another city.

McKissick, a few hours before the scheduled trials, told Capus Waynick, a special representative of Governor Terry Sanford on racial matters, that he expected violence to erupt should the Negro demonstrators to be tried were convicted.

After conferring with McKissick, Waynick met with city police, and court officials.

The 77 demonstrators had been arrested on two successive nights after they formed a human chain in front of the entrance of the segregated Davidson, blocking the entrance. All were charged with violating a municipal ordinance prohibiting the blocking of entrances to public facilities.

The demonstrators touched off a rock and bottle throwing battle between whites and Negroes.

The 77 arrested were in addition to 39 juveniles under 16 years old who were released without charge.

At Greensboro, George Evans, chairman of the Mayor's Special Committee on Human Relations, announced July 25 that the city's four major motion picture houses have integrated—at first on a gradual basis but now



Jerry Lewis receives some quick nourishment from "Mr. Peanut" at the stage door of Loew's Valencia, Jamaica, L. I., when he arrived for a recent personal appearance in conjunction with Paramount's "The Nutty Professor." "Mr. Peanut" hosted special kiddie parties at all 24 Loew's houses during the p.a. tour with free Planters' candies, Royal Crown Cola, and souvenirs to all attending.

## Silver To Bronston Post

NEW YORK—Paul N. Lazarus Jr., vice-president of Bronston Distributions, Inc., announces that Tony Silver has joined Bronston Distributions, Inc., in an advertising executive capacity.

Silver, who has been in the industry for the past six years, formerly served at Columbia for two years in a similar post. He has also held advertising positions with United Artists and National Screen Service.

## Embassy Ups Fields

NEW YORK—Randy Fields has been promoted to the advertising staff of Embassy Pictures, it was announced by Robert R. Weston, vice-president in charge of world advertising, publicity, and exploitation.

Reporting directly to Ed Apfel, director of advertising, Fields will assume his new duties immediately. Previously, he had been a general assistant in the company.

without restrictions—"with no trouble whatsoever."

At High Point, picketing of the Center continued, but there were no serious incidents. Negroes requested tickets at the boxoffice nightly, and upon being refused, broke out picket signs identifying them as members of CORE and beginning a march up and down in front of the theatre while other demonstrators formed a semi-circle around the boxoffice.

At Sanford, a biracial committee seeking to solve integration problems said no progress had been made toward integrating local motion picture houses, and requested that officials of the chain which controls theatres in Sanford and also in Jonesboro be invited to a committee meeting to discuss the situation.

There was no immediate response from the theatre owners.

## Columbus Film Reviewer Battles With City Council

COLUMBUS, O.—Two members of City Council—Mrs. Golda May Edmonston and William R. Fornof—were targets of criticism by Victor Goodman, chairman of the Columbus film review board. Goodman took exception to their votes against an ordinance he proposed which would have reduced from five to three the number of board members required to see a motion picture. The measure was defeated 5-2.

Goodman objected to Fornof's observation that "more conscientious" persons be appointed to the board. "No one has shirked his duty," said Goodman. "It is very difficult to get five members to review a movie because each of the members has his own work, family, and civic obligations."

He said that he would recommend that the next vacancy on the board go to Fornof. He said: "Then we will see how quickly he will accept an assignment when it inconveniences either him or his family. He will receive no salary for this, as he does on council."

Goodman accused Mrs. Edmonston of being "inconsistent." He said: "She says that the local laws are not powerful enough and she insists on a censorship bill but censorship is illegal. I have pointed this out to her numerous times. If she is so appalled at obscene movies, she should not vote against something that would make our board more effective. Either she doesn't understand the situation or she doesn't believe what she says. She sounds off on a moral plane but doesn't do anything about it."

He denied charges by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, that the measure would constitute "harassment" of the industry. He said council must take stock of the board's operations. He said, "Either we operate effectively with their cooperation or we should stop operations altogether."

Goodman said the board has been helped "immeasurably" by Mayor Westlake and Safety Director Giles. He said that in the 18 months of its existence the board has reviewed 80 films and prosecuted four. "We feel we have been judicious and have moved wisely," he said. "I do not feel that it could be interpreted that the board has been ineffective because of the limited number of prosecutions. I feel we have kept a number of bad movies out of Columbus by our constant surveillance."

## Brodsky, Weiss In Production

NEW YORK — Robert Rossen and the newly-formed production team of Jack Brodsky and Nathan Weiss will join forces to bring Mark Harris' novel, "Bang the Drum Slowly," to the motion picture screen in 1964. The film will be directed by Rossen and produced by his Centaur Enterprises, Inc., in association with Weiss and Brodsky.

Rossen is currently producing and directing "Lilith," a Columbia release.

Brodsky and Weiss are advertising and publicity executives within the motion picture industry and are the authors of the just published Simon and Schuster book, "The Cleopatra Papers: A Private Correspondence," recounting their experiences as publicists for the motion picture, "Cleopatra."





Authoress Eleanor Perry and her husband, producer-director Frank Perry, watch a scene being set up on location near Gradyville, Pa., for their latest film, "Ladybug, Ladybug," their first United Artists project. The Perrys made the prize-winning "David and Lisa." Observing all over their shoulders is MOTION PICTURE EXHIBITOR's own man-about-locations Mel Konecuff.

## Born To The Arts!

LEXINGTON, KY.—Frederick G. Sliter, son of H. F. Sliter, Kentucky zone manager for the Schine Theatres and manager of the local Ben Ali, has been granted a one-year \$5,000 fellowship award by the Ford Foundation, the purpose being to prepare him through on-the-job training for a managerial and administrative career in the performing arts. Chosen from 90 nominees, Sliter, one of 27 recipients granted the fellowship, will report in September to the Alley Theatre, Houston, Tex.

In addition to this award, Sliter, upon receiving his masters degree from Yale Drama School this past June, was the recipient of the Oliver Thorndyke award in drama, presented to the outstanding student in acting on the basis of ability, character, and dedication.

His chosen profession in the fine arts stems naturally from his background. His father, H. F. Sliter, began his career at 15 as an usher, and has been associated with the Schine organization during the past 31 years. His grandfather and namesake, F. G. Sliter, will be remembered as a branch manager with various film companies including 20th-Fox, the old First National and Mutual Film Co., before retiring to live in Albany, N.Y.

## New Distrib Firm Bows

NEW YORK—The establishment of Pathe Contemporary Films, Inc., to distribute foreign-language feature films and short subjects was announced by Duncan McGregor, Jr.

The new releasing organization was formed jointly by McGregor, who is also president of Pathe Cinema Corporation which imports films, and Leo Dratfield, head of Contemporary Films, specialists in non-theatrical distribution of 16mm films. McGregor is also president of the Paris Theatre Corporation, owner of the Paris Theatre, and a vice-president of Rugoff Theatres.

Pathe Contemporary Films has acquired six French and Italian motion pictures for release in 1963 and the first half of 1964.

# The NEW YORK Scene

By Mel Konecuff

WHEN THE MAN from United Artists called and asked wouldn't we like to take a ride to Gradyville, Pa., in an air-conditioned limousine, have lunch with producer-director Frank Perry and his author-wife, Eleanor, and then leisurely observe some shooting on "Ladybug, Ladybug," their first film project since the prize-winning "David and Lisa," we answered—"okay"—because this was clearly in the line of duty and in keeping with the oath we took to keep all readers duly informed of industry matters.

Ten minutes in the limousine and the air conditioning broke down. As the temperature kept rising, the windows sunk lower and lower, the jacket came off, the tie was loosened, etc. After due time on the New Jersey Turnpike, the Pennsylvania Turnpike, and assorted backroads in Pennsylvania, we met up with associate producer Steve Kesten, who had to guide us into the woods where the cameras were locating their subjects—a group of kiddies in varying sizes, who were practicing filing into a bomb shelter.

It was too late for lunch with the Perrys, so we had a bite with Kesten who informed us that they were on a 35 day shooting schedule and a budget of \$320,000, with editing being done while shooting. Rushes are looked at nightly via a portable 35 mm projector. Thirteen professional child actors were brought down from New York and the balance used were local kids. Department heads, too, came from New York, with others from the Philadelphia area, which also was easily accessible for equipment, repairs, etc. Eleanor Perry, very conscious about the world and its troubled times, was rewriting and adjusting the script as necessary nightly.

This entry, though short on big names, costs more than "David and Lisa" (\$220,000) because it has more actors and two weeks additional shooting. The story concerns itself with a group of children being sent home from school after warning is received of a forthcoming atom bomb attack. It turns out to be a false alarm. They told us that the whole project is taking nine months from the writing of the screenplay to the delivery of the finished picture to UA in October.

Kesten, who also worked on "David and Lisa," reported that cooperation was great not only from the local school board, which was also worried about its children and the atom bomb, but from local individuals, who turned over their homes for needed shooting. He estimated that if they had gone to a studio to make the picture, it could have cost as much as \$750,000. The film will probably run about 90 minutes.

It must have been well over a hundred degrees as we started back. The car not only grew hotter from a lack of air conditioning and the sun baking it, but also because someone had dropped a cigarette on the carpeting up front. It was most interesting to watch the chauffeur drive with one hand, beat at the smouldering carpet with the other, and ask for directions from the little old map reader—me. One of the turnpike guards kindly donated a cup of iced tea to put the fire out. It really turned out to be some "hot" news story.

**NOTE OF SORROW:** We were very sorry to hear of the death of Herman Robbins, chairman of the board of National Screen Service. He had been recovering from an intestinal operation when complications set in. Not only has the industry suffered a loss, but a friend has gone as well. Our heartfelt condolences to the Robbins family.

**OPENING NOTE:** Salah M. Hassanein, president of Skouras Theatres, once again acted as host for the opening of the latest in the chain, the Closter Theatre, Closter, N. J., and we can personally attest to the attractiveness of the house. It seats 600 all on one floor with wide aisles, has lots of leg room as well as the latest equipment to show all kinds of pictures, mostly successful ones. It's located in a shopping plaza which will eventually contain about 60 stores. Manager is veteran Michael Wittman.

Credit for the fine decorating job should go to Mrs. Hassanein, and if any of you people get to look at some hanging framed tile decorations, these were done by Universal's Joe Rosen and his wife in their spare time. Distributor reps were on hand as were other exhibitors, local dignitaries, and the glamour end was represented by Michael O'Shea, Virginia Mayo, Kay Armand, Horace McMahan, and Diana Dors. (Aside to the Messrs. Emanuel Frisch and Sam Rinzler—thanks for the lift, fellas).

**SHOWMANSHIP NOTE:** The other morning Columbia Pictures and Loew's Theatres combined forces to get "Jason and the Argonauts" off the ground in a spectacular and forthright manner. In the board room of Columbia such dignitaries as producer Charles H. Schneer; Columbia vice-presidents Bob Ferguson and Rube Jackter; Art Tolchin, assistant to the president at Loew's; Charlie Kurtzman, general manager; and Ernie Emerling, Loew's vice-president, announced that the picture would open at Loew's State and then go down the circuit.

Nothing unusual so far, right? Now, each of the metropolitan Loew houses will receive a quota, and every manager who exceeds said quota will receive an extra week's salary courtesy of Columbia Pictures. It is expected that a minimum of 31 managers will be participating. There will be an additional prize for the best exploitation campaign. Also, Loew's will award super-duper additional prizes to the top three managers.

Tolchin paid tribute to the Columbia executives for their efforts to maintain showmanship, natural enthusiasm, and fun in the business. Jackter insisted that the advertising and promotion departments take the credit for handling each picture as a separate project with each entitled to its own profits and monies. A similar campaign may be tried in the Los Angeles area when the film opens there. The Loew's people expected that all this extra

(Continued on Page 26)

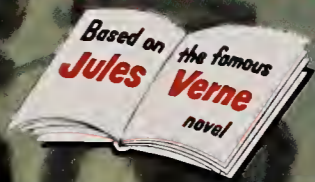


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# Trans-Lux Marshals Forces To Fight Regents' Ban On "Stranger Knocks"

ALBANY—Trans-Lux Distributing Corp. has mobilized both legal arguments and expert appraisal in its petition, filed with the Appellate Division of the Supreme Court, for the annulment of the Regents' finding that "A Stranger Knocks" is unlicensable in New York State unless two "obscene" scenes are scissored. Trans-Lux hopes to argue the case at the September term of the high court.

It was transferred there from Special Term of Supreme Court by agreement between Charles A. Brind, Jr., counsel for the Board of Regents of the University of the State of New York, and Weisman, Celler, Allan, Spett and Sheinberg, attorneys for Trans-Lux. Donald O. Meserve, State Education Department's Law Division, asked Supreme Court Justice Herbert D. Hamm to sign the order of transferral.

Appellant's many-paged petition included an affidavit by Arthur Mayer, engaged in the motion picture business 47 years, that "A Stranger Knocks" is "a serious work of art, written, directed, and acted with professional competence"; its "appeal is not to the prurient interest"; "while the film undoubtedly explores a close intimacy between a man and a woman in sexual terms, I do not believe the subject is handled in such fashion as to offend any reasonable and mature man or woman."

Mayer, who drew on the arsenal of his experience in various phases of motion pictures to evaluate the Danish film, concluded, "It is my opinion this film, rather than appealing to prurient interest, is a work of professional competence which explores a moral problem of genuine contemporary significance."

Hollis Alpert, film critic for Saturday Review of Literature and writer of a monthly "movie" column for "Woman's Day," also submitted an affidavit favorably appraising "A Stranger Knocks." Ditto, Edith Lutyens Bel Geddes, television producer, and Peter Pollack, art-photography critic.

Both lauded the film and asserted it possessed artistic merit. Pollack declared the film "is in no sense pornographic or obscene." He sincerely hoped that the Board of Regents "reconsiders its decision and permits this film to be shown to an adult audience."

The lady wrote: "The film is not obscene, but rather is a mature and sensitive depiction of an extraordinarily interesting relationship. I myself found the film a highly moral treatment of questions of great contemporary significance. I should consider it most unfortunate if this worthwhile film could not be shown as the result of Government censors."

Johan Jacobsen, director of the picture and a June visitor to this country—for the announced purpose of assisting Trans-Lux in the furthering of the appeal in the courts—filed an affidavit, made part of the record, in which he listed activity as a producer, director, and co-author of screenplays in Denmark for 26 years. During that time, Jacobsen was responsible for production of 34 films and directed 26 of them. He also co-authored 115 screen plays.

In addition, Jacobsen has been "a responsible manager of a first-run cinema in Copenhagen for 10 years, in which connection I have upheld my moral obligations to the public." Jacobsen, whose affidavit was sworn

## Misleading Sexy Ads Repel Customers, Editor Says

COLUMBUS, O. — Sexsational ads for non-sensational pictures keep many discriminating persons away from theatres, said Samuel T. Wilson, theatre editor of the Columbus Dispatch, in a Sunday column.

Wilson said that the "promise of depravity" may attract a certain class of patronage, but as many or more people are repelled by such misleading advertising. His comments were prompted by a letter he received from a reader, Mrs. Nancy B. Underwood, New Lexington, Ohio.

Mrs. Underwood said: "I heartily agree that sex is here to stay and neither the automobile nor the airplane will ever replace it, but I don't think that everything hangs on it. I'd just as soon my impressionable children didn't grow up convinced that it does, because they are going to be disappointed."

"Such ads can discourage patronage of certain movies by a lot of people of unquestionable intelligence and taste who are kept at home by the false impression of product sometimes given by the ads," added Wilson.

to before the U.S. Vice Consul in Copenhagen, said that during his film career he had "tried to maintain the tradition of the great silent motion pictures period for which Denmark is noted." Part of that tradition is "strict adherence to the responsible elements of film making as an art, rather than as a super organization designed for the purpose of entertainment, in order to gross sizeable profits."

Jacobsen has "never been in a position" requiring him "to descend to the level of exploiting sexual activity on the screen for the sole purpose of sensationalism."

The two scenes "to which objection has been taken" are "of crucial significance . . . they are not in the slightest respect obscene."

## THE NEW YORK SCENE (Continued from page 25)

attention should result in "Jason" being one of the top 10 to 15 grossers of the year. Incidentally, by the time the film has opened, the circuit will have expended \$750,000 for theatre improvements, and eventually several million dollars will have been spent on the revitalizing campaign.

Schneer, who will go out and help in the selling throughout the country, is presently working on his next, H. G. Wells' "The First Men in the Moon," is merrie, olde England.

THE METROPOLITAN SCENE: Inhabitants in the east sixties looked with amazement at wanderers in the neighborhood dressed in warm clothes as the temperature registered in the 90's, but it was only the players and extras in "The World of Henry Orient" reporting for the start of location filming in the area. The script specified autumn clothes, and that's what they had to wear. . . . A display of Belgian begonias in full bloom was scheduled to decorate the grand foyer of the Radio City Music Hall which had nothing to do with the new film, "The Thrill of It All." They were a gift of the Belgian Begonia Growers Association. . . . Aside to Charlie Kurtzman: Please say thanks to Morris (No-Cal) Kirsch for us. . . . Thousands of New Yorkers, we are told, received free leis from two Hawaiian gals, to mark the opening of "Donovan's Reef" around town. . . . "The Troublemakers," with a budget "somewhere between 'David and Lisa' and 'Cleopatra,'" started shooting at the Seneca Studios on Long Island, which are not air conditioned. Good Luck Cyrus Harvey, Jr., Bryant Haliday, and Ted Flicker. Their call sheet called for six bunnies, one nude, four Nazis, one fat Chinese, and one dirty old man, among others.

## New Savar Theatre Part Of Moorestown, N.J., Mall

MOORESTOWN, N. J.—An ultra modern movie theatre having a 1,500 seating capacity and featuring the latest projection and stereophonic sound equipment will be built for a fall opening in the new enclosed mall, air-conditioned shopping center being built here approximately 10 miles from Philadelphia.

Announcement of the lease signing was made by Winston-Muss Corp., a nation wide real estate firm, leaders in the development of the covered mall type of shopping center.

The theatre, yet to be named, will occupy 15,750 square feet of space in the new mall and will be operated by Savar Corporation, Pennsauken, N. J. The firm owns and operates a chain of 15 movie theatres throughout New Jersey.

A Savar spokesman stated that the theatre will feature first-run movies and will be equipped to show any film made for the modern screen.

Screen for the theatre will be 60 feet wide and sound will be clear and distinct from any seat in the audience. Plush, push-back seats will be installed for added viewing comfort, and the theatre interior will be furnished in modern decorator fabrics and materials. All seats will be installed on one floor and will provide easy access from aiseways.

Architects for the new theatre are Supowitz and Demchick; and Berger, Griffith and Dash Associates, Philadelphia.

The new multi-million dollar mall, of which the theatre will be a part, is scheduled for opening in mid-September. More than 70 specialty shops will occupy the mammoth shopping mart which will be flanked by Gimbels at one end and a Wanamaker's store at the other. The mall, which is to extend 1,000 feet on a straight line, will be enclosed and fully temperature-controlled.

## "Poise" Concentrates On Pix

NEW YORK—Poise, a new Sunday supplement catering to the reading and buying interests of young women 15 to 22, will make its debut on Aug. 25 in 10 of the country's leading newspapers, it was announced.

The new publication, while more general in its contents, will give special attention in each issue to motion pictures, legit theatre, music, discs, and other amusements.

# LONDON Observations

By Jock MacGregor

SPRIGHTLY Jack L. Warner breezed into town for the Variety Club's charity premiere of "PT 109," attended the Queen's garden party at Buckingham Palace, and was guest of honor at several functions. The film was launched with full naval honors in the presence of Admiral of the Fleet Earl Mountbatten of Burma, and accompanying the tickets was the note that dress for the evening was to be white tie, tails, and medals. Whispered along Film Row was the rumor that this was to enable Jack a rare occasion to wear his Commander of the British Empire insignia which the Queen bestowed upon him for services to Britain. Then at the ensuing supper, as Admirals and mere columnists sweated it out enwrapped as in plaster casts—to think it used to be the dress for all premieres—Arthur Abeles in welcoming the guests confirmed that this indeed was the reason. It was left to Mountbatten, heavily decorated, to get the laugh of the evening in his reply. He told how when he saw Jack first he noticed that he had forgotten his CBE and sent him back to his room to collect it!

It was at the Variety Club's reception that I was able to congratulate him on naming C. J. Latta to represent the Warner Brothers interests in Associated British. It is almost 15 years to the day that CJ phoned me at the suggestion of the late Chick Lewis to say that he had arrived and would I have lunch. Not only did the appointment result in a period of great activity and prosperity for Associated British but the founding of Variety in Europe. The corporation had been sound and stolid rather than progressive. Almost immediately it began to present a glittering new image as he ferreted out the personnel and gave great encouragement to men like Jack Goodlatte. Sir Philip Warter, retiring by nature, began to take an ever increasing lead in film matters. The theatres took on a new look; the studios grew; the Warner and Associated British distributing machines were merged; ABC TV shot to the front; ancillary companies prospered; tenpin bowls spread; and now Marineland looms. Associated British flourishes as a vital and highly profitable key unit in the entertainment world here.

But nothing gives C.J. greater pleasure than when he surveys the achievements of Tent 36. Few men ever see monuments to their endeavors in their lifetime. Now jotted over the country whether it be a big children's home, a playing field, a boys club, or just the smiling face of an individual kid who is enjoying a first holiday ever beside the sea is the evidence of his inspiration. Under his leadership, Variety has progressed each year so that it is raising more than \$1,000,000 annually and is the country's most enterprising charity. The boy from Omaha—and I am happy that he claims to be descended from Clan MacGregor—has risen with the aid of Lucille, his adorable wife whom he met when she was piano accompanist to silent films, to being a greeter of Kings and Queens.

This glittering premiere of "PT 109" was a small means by which the Variety Club showed Jack L. Warner the appreciation of its barkers to him for having sent C. J. Latta to Britain.

**THE EVER** ebullient Joe Leviene burst in to London with George Weltner and other Paramounters to see the rough cut of "Zulu," which Stanley Baker and Cy Enfield have been shooting on a large scale in South Africa, and very much liked what they saw. This epic story of bravery in a near forgotten campaign has really excited them, and they believe that in this 70mm picture they have a big subject with international appeal in the tradition of "The Four Feathers" and "Bengal Lancers." Actually, to say they are excited is an understatement. They have certainly whetted my appetite, and I suspect it is just the sort of subject to bring Joe's flair for showmanship out to the full.

**THERE HAS BEEN** an interesting change in the Irish scene. ABC's Bill Cartlidge announces that Des O'Keefe, who is so active with the Variety Club of Ireland, and made so many American friends during last year's convention in Dublin, has been made general manager of Plaza Limited. He will continue as manager of the Carlton and be responsible for the Adelphis in Dublin and Dun Laoghaire. In addition to booking films for the Carlton, he will be responsible to ABC's booking department for placing films at the other theatres. Having seen Des at work I know how well he merits the appointment. . . . You can't keep a good man down! When most men of his age are shedding responsibilities, that dean of American film executives in Britain, Sam Eckman, Jr., adds to his. He has joined E. J. Smith on the board of National Screen Services, Ltd., in an advisory capacity. Sam is that happy amalgam—a complete merging of the best in the British and American ways of life. . . . Congratulations to Peter Reed on being appointed Paramount's general sales manager by Russell W. Hadley, Jr. . . . Since I know Bobby Cohn reads this column I'll save a letter by telling him that the latest Columbia handout reads: "Hoots Mon, 'The Interns' is sensational in Edinburgh." . . . Charles H. Schneer is delighted that the Rank circuit is playing an all Schneer blockbusting holiday-fare double bill, "Jason and the Argonauts" and "Seige of the Saxons." This all color family entertainment is to be backed by an extensive press and tv advertising campaign. . . . The Shipman and King Circuit annual report, while showing a drop of about \$10,000, announces an increased dividend (6½ per cent). This reflects the fine management of this group. . . . Hal Wallis has brought the "Becket" company headed by Richard Burton and Peter O'Toole back to London after location shooting in Northumberland. . . . Sam Bronston announces that filming has ended on "Fall of the Ruman Empire." . . . MGM's Mike Havas is launching a five week season of Greta Garbo pictures at the Empire. . . . Nice to return from a day's location shooting in the sun (yes SUN!) to find a bottle of Lemon Hard rum in the hallway with the note: "Sir Lancelot Spratt recommends this prescription for fun and laughter for Mr. Jock MacGregor in Doctor in Distress." I felt better immediately!

## Market Activity Proves Things Are Looking Up

We learned recently that three large mutual fund companies expressed interest in acquiring 40,000 shares of Paramount stock. It just wasn't to be had, however,

From another source, a banker friend, we learned that there is considerable interest in 20th-Fox shares being displayed in high financial circles. It seems Darryl F. Zanuck's administration, "Cleopatra," and "The Longest Day," plus top product on the way, have brightened the Fox picture more than a little. We told our friend that we agreed with him and had added to our own Fox portfolio.

The prophets of doom who enjoy writing off film stocks had better take another look. Things seem to be looking up.

JAY EMANUEL

## Hetzel Acting Head Of MPAA

NEW YORK—Ralph D. Hetzel, Jr., executive vice-president, Motion Picture Association of America, was designated as acting head of the Association during the illness of president Eric Johnston.

The board also agreed to the appointment of a special interim advisory committee consisting of the following:

Barney Balaban, president, Paramount Pictures Corporation; Arthur B. Krim, president, United Artists Corporation; Robert H. O'Brien, president, Metro-Goldwyn-Mayer, Inc.; and Abe Schneider, president, Columbia Pictures Corporation.

Johnston, who suffered a cerebral thrombosis, has been hospitalized in Washington since June 17. His condition remains critical.

## Schwartz Heads Drive

NEW YORK—New York City's motion picture theatres launched a campaign for funds to aid the National Conference of Christians and Jews in its work of building good will

Leslie R. Schwartz, president of Century Theatres, Inc., has been named chairman of the "brotherhood campaign."

More  
light  
+  
slower burn=  
lower costs

**N**ATIONAL  
TRADE MARK

**PROJECTOR  
CARBONS**

## ALBANY

Visitors included Fred Haas, chief construction engineer, Fabian Theatres; and Joseph Saperstein, ex-Fabian booker and one-time manager of the old Grand here. Retired, Saperstein now lives in Sarasota, Fla. . . . John Gusty, assistant manager, SW's Troy, Troy, had charge of the house during vacation of manager Sid Sommers. . . . Stanton Patterson and John Gottuso directed Fabian's Palace, Albany, while manager William With vacationed in Old Orchard, Me. . . . Mayor Erastus Corning designated premiere day of Warner Bros. film at Strand "PT-109" Day. . . . Robert Friedman, UA Buffalo manager and erstwhile Albany salesman for Universal, met Gene Tunick, UA Eastern-Canadian division manager, at Neil Hellman's Thruway Motel. . . . The majority of 900 paying \$5 to view the closed circuit telecast of the Liston-Patterson heavyweight championship fight at the Palace were white men. . . . Val Ritchey installed new air conditioning at the Scotia Art. . . . Teen-age record stars, The Del-Aires, who record for Coral, will appear in Iselin-Tenney Productions' "Invasion Of The Zombies," Connecticut-made teen-age musical horror opus, according to Alan V. Iselin, vice-president of the company and head of Iselin Drive-In Theatres.

## ATLANTA

Mrs. Charlie Lester, wife of Charlie Lester, southern division manager, National Screen Service, was in a local hospital following a heart attack. . . . Charlie Simpson, president, Capitol Releasing Company, back after visiting his theatres in Knoxville. . . . Jean Mullis, international president, WOMPI, has returned after attending a meeting in Los Angeles. . . . Helene Spears, Georgia Theatres secretary, was in a local hospital. . . . Doris Deaton, UA staffer, has resigned to await a visit from the stork.

## BALTIMORE, MD.

The Allied Motion Picture Theatre Owners of Maryland were to hold their annual outing Aug. 6 at Annapolis. Victor Savadow, Louis Tunick Theatres, is chairman of the affair. . . . Paul Wise, former manager, Super 50 Drive-In, is now with the Schwartz Circuit in Delaware. . . . One more new first-run art theatre was added to Baltimore's list, beginning July 30. It is the Avalon. Michelangelo Antonioni's "Eclipse" is the opening movie. According to the management, a large number of important films have recently become available. The Avalon will open its doors daily at 5:30 p.m. There will be matinees on Sundays only, beginning at 2:30. Ronald Freedman, who operates the Rex, plans to take over the Avalon. . . . Extensive improvements under way at the Senator, Durkee unit, includes a refurbished ladies lounge and a glass enclosure at the rear of the seating section. Bill Moore is the manager. . . . Bob Rappaport, Rappaport Theatres, will reopen the recently closed Aurora, an uptown art house with approximately 400 seats. It was formerly one of the Rappaport operations but for a while had been operated under the Trans-Lux banner. . . . Louis Grant is a new assistant to manager Irving Cantor at the Hippodrome. . . . Otto Gage, manager, Northwood, pulled all the stops to mark the opening of "Flipper" on behalf of water safety. There was a lobby display of boating and water equipment. In addition, The Middle River Volunteer Scuba Divers displayed their techniques in a 5,000 gallon tank of water. All this to the accompaniment of an accordion

band. Tidewater Fishers of the State of Maryland, Port Authority of Maryland, and other organizations assisted. . . . James Airey, manager, Waverly, now has 30 years service with the Durkee Enterprises. Reached the ripe age of 49 years. Happy birthday, James. . . . Mrs. Betty Tacy, on leave from the Uptown as cashier, gave birth to a baby boy. . . . Miss Judy Hammer started as relief cashier at the Northwood, replacing Mrs. A. Robbins, who retired.

## BUFFALO

Sidney J. Cohen of Buffalo, current president of Allied Theatres of New York State, was reelected to that organization's board of directors. Other board members selected by the exhibitor group are Harry Berkson, Myron Gross, Dewey Michaels, and Alvin Wright, all of Buffalo; Jake Stephano, Sylvan Leff, Samuel Rosenblatt, and Joseph Miller, all of Albany; Charles Finnerty, Jamestown; Joseph Harmon, Niagara Falls; Charles Martina, Albion; Morry Slotnick, Rochester; Samuel Sunness, Binghamton; George Thornton, Saugerties; and Joseph Warda, Lancaster. . . . The feeling that the motion picture industry is too big to create new stars could not be more erroneous, according to producer Herman King, who was in Buffalo to speak in the Studio Theatre. One of the founders and executives of the King Bros. production company, he feels that the film business cannot help but build new personalities. "The stars themselves are causing that situation," claimed King. "Every star today has an attorney, a business agent, and an agent. Each one is afraid of the other. The result is that you can't get the people when you want them. Today they force you to use new people." King believes that "the story is the main thing now. If you get a good story, you can be fairly certain to have a successful picture." King's company recently finished "Captain Sindbad," scheduled for later this summer at Shea's Buffalo, as an MGM release. "This, like past shows, was produced and financed by us," said King. "I think that this has to be the new trend in the industry. But that does not mean the big studios are necessarily on their way out of existence. It does mean, I feel, that they will have to revise some of their thinking. They may possibly have to consolidate, three or four joining into one organization, to cut costs." . . . Nearly two years ago, in November, 1961, "the lights," it was said, "went on again at Eastman House" in Rochester. The occasion, reminiscent of the splendid parties of the past when George Eastman entertained so lavishly, was the Philharmonic Ball given by the women's committee of the Civic Music Association. And now there will be lights again, another Eastman House Ball. It will be held Saturday, Oct. 26. Proceeds, as previously, will be given to the endowment fund of the Rochester Philharmonic Orchestra. . . . Shea's Teck closed July 28 with the final showing of a 16-week run on "How the West Was Won." The Teck will be dark temporarily. Frank Arena, Loew-Shea city manager, expects to announce a glamorous replacement soon. . . . Eddie Miller, manager, Paramount, arranged for three contests on local radio stations in connection with the showing of "Donovan's Reef." One of them, on radio station WEBR, offered money prizes and passes to those sending in, on the back of a postcard, the longest list of words in the English language that one could make up from the letters in the title "Donovan's Reef."

## CHARLOTTE

The concession stand of the Tower Drive-In at Raleigh, N.C., was damaged by fire which was discovered about 11:45 a.m., July 20. The fire is believed to have started near a stove and did considerable damage to the cooking equipment. The adjacent projection room, however, was not damaged and there was no interruption in the Tower's nightly operations. . . . A motion picture theatre building at Delco, N.C., which had been closed for three years but had all equipment and seats still intact, was destroyed by fire shortly after midnight July 22, firemen fighting the blaze for six hours before bringing it under control. Two adjoining buildings also were damaged. Gordon Hobbs, owner of the destroyed motion picture house, said the building was constructed in 1945 and that the loss was about \$20,000. He said he planned to rebuild the structure although it had not been used for theatre purposes in recent years.

A large neon sign at the Piedmont Drive-In, Greensboro, N. C., suffered \$6,000 damage when a city bus swerved in an unsuccessful attempt to miss a car on Highway 421 and crashed into it. Only minor damage was inflicted on the car, which also was hit.

## CHICAGO

Harry J. Grant, 81, publisher of the Milwaukee Journal and a figure well known to the amusement trade throughout the central west, died at his home in Milwaukee. At the time of his death, 1050 employees of the newspaper owned 75 per cent of the stock of the company. The Journal purchased the Sentinel in 1962, giving them full control of the newspaper field in Milwaukee. The company also owned WTMJ-TV and radio stations. Grant was a valued friend of the film industry throughout his life. . . . Sky Tower Corporation has been formed to operate theatres and observation tower. . . . Sarra, Inc., has been organized to produce films, radio, and tv programs. Valentine Sarra is chairman of the board, William Newton, president, Howard Ligner secretary-treasurer, Marvin Bailey and Jack Conrad, vice presidents. . . . Mr. and Mrs. Maynard E. Goldberg, Elmwood Park, Ill., have announced the engagement of their daughter, Nancy Sue, to Richard Balaban, son of Mr. and Mrs. Harry Balaban (of the Balaban and Katz theatre chain) of Glencoe, Ill. The prospective bride attended the University of Illinois, Roosevelt University, the Fontainebleau School of Fine Arts, and the Sorbonne in Paris, France. The prospective groom attended Arizona State College. The wedding will take place in River Forest, Ill. on Oct. 20. . . . Charles Percy, Bell and Howell executive, opened headquarters in Wilmette, Ill., for his candidacy for the governorship of Illinois in the next election. . . . Paramount made available 60 prints of "The Nutty Professor" for Chicago territory. Jerry Lewis did the press rounds with his manager, Jack Keller. Lewis made personal appearances at many of the theatre showings. Planters Peanuts helped to boost the film through advertising and cooperative promotion of all types. . . . Robert Stack arrives Aug. 13 to make the press rounds with his wife with word of his new picture, "The Caretakers." . . . Jack Garber, former press agent for B and K and now with Universal in Hollywood, was here for a vacation.

(Continued on page 32)

## How MGM Is Selling . . .

# THE V.I.P.s

MGM's "THE V.I.P.s" combines the excitement of two of the screen's most in demand performers and the impact inherent in a great selling campaign, outlined in impressive detail in a colorful, dynamic, and truly unique press book.

Adherence to the day by day schedule of activity covering advertising, publicity, posting, promotion, and exploitation is sure to reap golden dividends for exhibitors. Those showmen who also utilize their knowledge of local conditions to highlight the campaign will further capitalize on the tremendous potential of "THE V.I.P.s" in their areas.

To kick off the campaign, MGM field press representatives are now contacting local newspapers, radio and television stations, and other communications media to supply these "Very Important" opinion makers with a full kit of attractive and valuable promotional material designed to whip up maximum public support for "THE V.I.P.s."

The film, which stars Elizabeth Taylor and Richard Burton and features a high-powered group of supporting performers, will open in 600 theatres on Sept. 26. Initial promotional activity kicks off eight weeks in advance of playdates. The large number of dates in all sections of the country makes possible the unprecedented time purchase of almost \$500,000 to pre-sell "THE V.I.P.s" to 114,815,000 viewers over the National Broadcasting Company's vast network.

Following is the unique day by day outline of the campaign leading up to the Sept. 26 blastoff:

**Aug. 5** (eight weeks before opening)—The exhibitor is advised to order the special giant standee from National Screen Service. The five foot by seven foot standee in five colors should be set up in the lobby five weeks in advance of playdate. It features the two stars, plus photos of the prominent cast members. A special kleenstik snipe announcing the engagement is enclosed for use during the first three weeks. This should be removed two weeks before opening to expose the following catchline copy: "A Story Of One Dramatic Devastating Night In The Glamorous World Of The Very Rich, The Very Famous, The Very Beautiful. . . The 'Very Important Persons'!" Also available from National Screen Service at this time is a 40 second teaser trailer, which centers on the Taylor-Burton combo and gives quick sketches of the other stars. It can also be used for cross-plugging in other houses after the regular trailer goes on in the house set for the film. Naturally, a full set of publicity photos are available for planting in news-



THIS IS the cover of the giant press book that details outstanding advertising, merchandising, and exploitation plans for this dramatic and star-packed MGM offering.

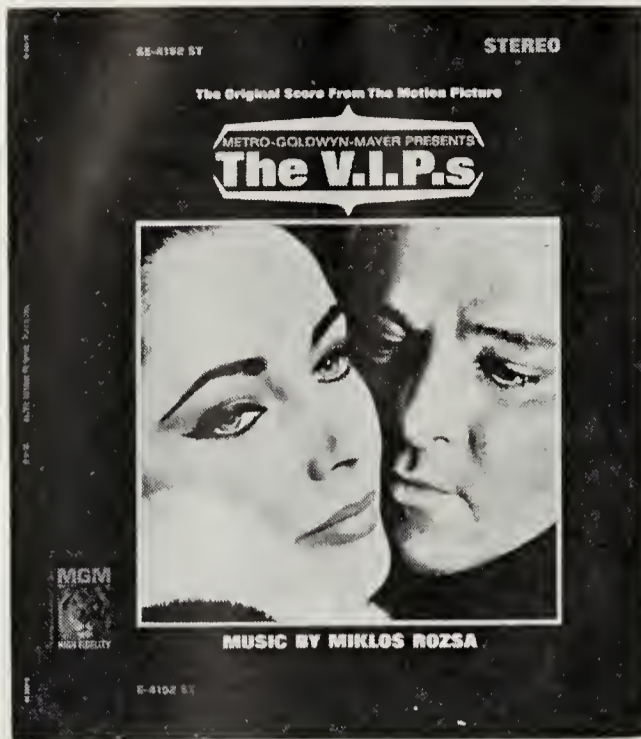
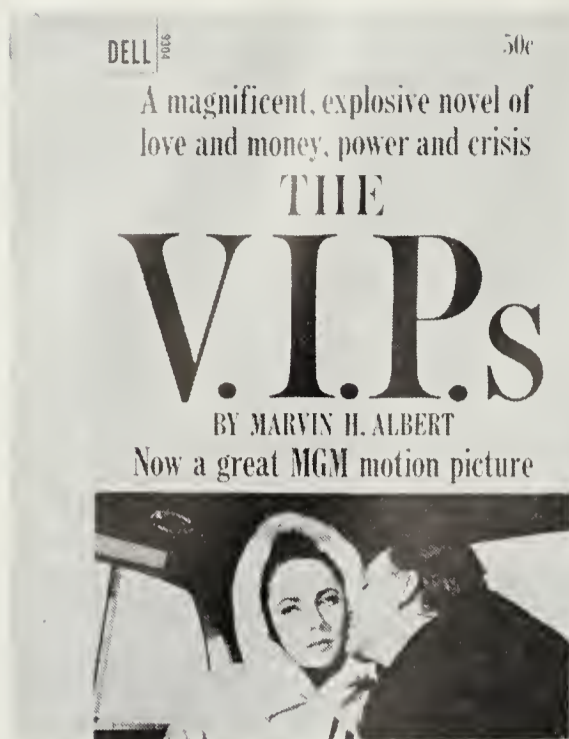
paper layouts, feature stories, etc. Exhibitors are reminded not to overlook possibilities off the theatre page. There are plenty of opportunities for the imaginative showman.

**Aug. 12**—The comprehensive publicity buildup begins. MGM's skilled field press representatives are available to review the entire campaign with exhibitors. This is also the time to visit the amusement editor of the local newspaper and plant the announcement story and accompanying art. If the paper uses color, the color mat should be planted for use closer to the playdate. It is important to make these contacts early as most amusement sections are made up far in advance of publication.

**Aug. 15**—This is the time to start thinking about the above mentioned NBC television campaign and to make plans for its most effective utilization on the local level. The television schedule will be launched on Sept. 14 and will continue to Sept. 24. These hard-selling one minute spots will be seen on some of the network's top programs. Exhibitors can compound their effect by arranging adjacent time buys on NBC affiliates for 10 second announcements of local playdate information wherever the budget is allocated by the MGM field representative. At this time, radio time buys should be considered as well, with emphasis placed on the adult audience although the teens should not be ignored. This is also the day on which all NSS accessories should be ordered. These include color prints of one-sheet size, lobby cards, window cards, color and black and white stills, ad mats, and posting paper, including a full color 24-sheet.

**Aug. 19**—Order all tv trailers and radio spot announcements previously decided upon from the MGM field man. There is

**ABOUT THE CAMPAIGN** • In one of the most extensive promotional campaigns ever accorded a motion picture, Metro Goldwyn Mayer has put together a day by day plan of pre-opening to playdate promotional activity and action for its important new release, "The V.I.P.s." Represented on these pages is a guide to the many exploitation and merchandising facets of the comprehensive campaign created by Dan Terrell, director of advertising, publicity, and exploitation, and his capable staff at MGM.



a wide variety to fit various time slots and budgets.

**Aug. 29**—Today the teaser trailer goes on the screen, four weeks before opening. This is also the time to plant the second publicity story in the local newspaper with accompanying art. Post that colorful 24 sheet where it will attract the most attention.

**Sept. 3**—The newspaper publicity campaign continues. It is also time to start assembling local copy for the newspaper ad campaign. Prepare ads in order of release. Tie in individual playdate information. Order the regular trailer from NSS and schedule it for the screen on Sept. 12, two weeks prior to opening.

**Sept. 4**—This is the day to concentrate on the ladies via women's page features, store promotions, beauty page features, and beauty shop promotions. Famous coutourier Hubert de Givenchy has designed a fabulous wardrobe for Elizabeth Taylor, and the art and copy make up an excellent fashion feature. The V.I.P. look in fashion can also be promoted in department stores, specialty and millinery shops. The V.I.P. look is also typified by the glamorous hair styles seen in the film, and tieups with leading beauty salons can result in window and counter displays with appropriate playdate information. The art is available and should be used.

**Sept. 5**—Trans World Airlines has scheduled an ambitious advertising campaign in a number of national magazines beginning in August. A full page, full color ad will show passengers enjoying an in-flight showing of "THE V.I.P.s." In addition, a window/counter card standee reproduction of the ad will be used in ticket offices, airline terminals, travel agencies, etc. Exhibitors can expand this coverage on the local level, arranging for displays wherever applicable, also using stills and posters from the exploitation kit. Magazines included in the ad schedule are U. S. News and World Report, Time, Newsweek, The New Yorker, and Sunset. Try to arrange credit band on the film for use around the magazines or for truck banners with the cooperation of the local magazine distributor.

**Sept. 6**—MGM has designed an effective, hard-selling, and colorful theatre front which can be assembled and built at a minimum cost. The press book describes it in detail, and all accessories are readily available. The materials should be on hand, having been ordered earlier from NSS. There is no better way to stop traffic and make the public aware the "THE V.I.P.s" are on the way. This is also the time to begin planning your own invitational list of local V.I.P.s for premiere night. Act now to insure a reply from those names on your list.

**Sept. 9**—A novelization of "THE V.I.P.s" is available through Dell Books. The paperback will be distributed through more

**LEFT**, the Dell paperback novelization offers a host of local tie-in possibilities to the showman. **CENTER**, the music from the film has been recorded and provides a chance for store and radio station tie-ins. **RIGHT**, spot fashion art in newspapers, stores, etc.

than 100,000 retail outlets. The book tie-in will be supported by a major promotional campaign, featuring rack cards and posters with room for local theatre imprint. Take advantage of the opportunity by contacting the Dell distributor in your area. Arrange for cooperative displays and newstruck banners.

**Sept. 10**—It's music day for "THE V.I.P.s." MGM Records is releasing the Miklos Rozsa album of his score. The cover is a magnificent Taylor-Burton color shot. Two LP albums and two major single recordings are available. Contact local MGM and Verve Record distributors and arrange a cooperative effort. Furnish leading radio stations with copies of the album; contact music and record stores for window and counter displays; tie-in album give-aways for contests; play the album in advance through lobby recording equipment; use the recording for auditorium music before and after the current screen attraction. Other recordings of the love theme will also be available. Don't neglect the sheet music.

**Sept. 12**—Begin showing the regular trailer. Install the inner lobby display to accompany the giant standee which has been up for several weeks. This should provide maximum pre-selling impact. Consider merchant tie-ins based on the title. Example might be auto tie-in, with banners reading "Values In Pontiacs," "Versatility In Plymouth," "Volkswagon Is Priceless," etc. Scene stills, banners, etc., can create offbeat promotions for both dealers and theatres.

**Sept. 13**—Plan the big invitational opening. Invite local V.I.P.s as your guests. Arrange for Kleig and searchlights. Provide a red carpet from curb line to or through the outer lobby. Promote floral decorations from a local florist. Arrange radio and tv coverage if possible. Perhaps a band can add to the atmosphere and color. Promote motorcade transportation to the theatre in properly bannered vehicles. Do all this now, and opening night should be a triumph. Spot attractive three and six sheet posters in available spots throughout your area.

**Sept. 14**—The title lends itself to vast possibilities for contests of every description. Tie up with radio stations and newspapers asking readers and listeners to list combinations of words that begin with VIP. Have readers send in pictures and names of their choice as a Very Important Person, with reason for selecting. Name the weekly Very Important Policeman or Very Important Postman. Solicit slogans for civic interest be-





ABOVE, the field man's kit contains all the elements necessary to a top campaign in any theatre. BELOW, tie in with the big ad effort being conducted by Trans World Airlines.



TWA passengers see the finest in motion pictures such as Metro-Goldwyn-Mayer's "THE V.I.P.s" starring Elizabeth Taylor and Richard Burton. Films by Inflight Motion Pictures, Inc.

World's only movie theatre with DynaFan jet power

ginning with VIP, such as "Vigilance In Politics," etc. Invite newspaper readers to identify the pictures of Very Important Persons. Winners could be given Very Important Person treatment for one day. Many other contests can be developed on a local level. Area merchants are quick to participate.

Sept. 16-22—Prepare for your newspaper ad campaign. Arrange as many publicity story and picture breaks as possible. Seek out opportunities for cross-plugs via trailers, display boards, etc. Plan other merchant tieups with banks, restaurants, etc. All this time, the huge NBC ad campaign is sparking interest in your playdate.

Sept. 22—The first newspaper ad appears to launch the local newspaper campaign. Together with a Sunday pre-opening story and accompanying art, it should focus maximum attention on the Thursday premiere date. Also, on this day your local tv and radio campaign is launched. This is also the time to check your theatre housekeeping. The combination of a top picture and a clean, well managed house is a potent sales aid. Make sure the physical theatre is in the best possible condition and that the staff is prepared to deliver top service and courtesy.

Sept. 23—MGM has created several teaser ads designed for

use off the amusement page. Spot them in one or two column size on the woman's page, financial page, sports page.

Sept. 24—It is two days before premiere. The newspaper ad should be accompanied by a publicity story.

Sept. 25—The day before opening ad and publicity story wind up the pre-opening campaign. Give the copy reading "STARTS TOMORROW" plenty of prominence.

Sept. 26—OPENING DAY! The giant 600 line ad is designed to stimulate the greatest amount of interest in your opening. Space is provided to outline premiere night activities. Request top right position in order to gain maximum impact from the dramatic layout. If you have followed the timetable and done a top local-level exploitation job, now is the time to start reaping the rewards.

Sept. 27 and later—Ads are available to run with favorable critical comment. Holdover ads are also included in the fabulous press book.

"THE V.I.P.s" is a Very Important Picture. The campaign outlined above and covered in greater detail in the giant press book is a timetable for showmen everywhere laying out the rules for successful operation. Follow the rules and use your own showmanship for greater local impact, and "THE V.I.P.s" should provide an engagement you'll remember proudly for years to come.

THIS AD is just one example of the hard-hitting campaign designed by MGM's capable staff and detailed in the press book on a day by day basis for maximum impact on the public.

THIS IS THE STORY OF ONE DRAMATIC, DEVASTATING NIGHT ...in the glamorous private world of the very rich, the very famous, the very beautiful, the very powerful ...the "Very Important Persons"!

METRO-GOLDWYN-MAYER PRESENTS

ELIZABETH TAYLOR RICHARD BURTON

LOUIS JOURDAN  
ELSA MARTINELLI  
MARGARET RUTHERFORD  
MAGGIE SMITH  
ROD TAYLOR  
AND  
ORSON WELLES

The V.I.P.s

IN PANAVISION® AND METROCOLOR

Co-starring LINDA CHRISTIAN • Written by TERENCE RATTIGAN • Directed by ANTHONY ASQUITH • Produced by ANATOLE DE GRUNWALD

## CINCINNATI

Don Wirtz, managing director of Capitol Theatres since 1959, has resigned to become executive assistant to Roy White, general manager of Mid-States Theatres. Wirtz began his business career as an usher in 1950 for Mid-States, remaining with the company as a house manager until 1956 when he became house manager at the Capitol. . . . Mabel Rhinehart, secretary for Variety Tent Three, reports that reservations for the club's annual golf party Aug. 12 at Summit Hills Country Club, indicate a huge turn-out. . . . Jack Zide, Detroit, AIP franchise holder; Grover Livingstone, Warners divisional manager; and Phil Chakeres, president, and Judge Golden C. Davis, board member of the Chakeres Theatres, Springfield, O., were Film Row visitors. . . . Jessie Smith, 20th-Fox biller, is in Jewish Hospital for surgery. . . . The concession area of the Park-Layne 69 Drive-In, New Carlisle, O. is being converted into a cafeteria on an experimental basis by the Chakeres circuit.

## COLUMBUS, O.

Manager Ed McGlone, RKO Palace, selected "55 Days at Peking" as the review picture in the Salute to Hollywood Contest. Theatre editors of the Columbus newspapers are to be judges. . . . Mrs. Lydia Boda operator of the Hartman legitimate theatre, has given up the lease on the historic theatre. Decision about operation of the theatre, only legitimate showcase in the downtown area, will be made soon. . . . Mary Jose, theatre editor of the Columbus Star, went to New York for a preview of Universal's "The Thrill of It All" and interview with James Garner. . . . It is reported that two Columbus showmen are interested in acquiring a theatre in Lancaster, Ohio.

## DALLAS

The Third annual Majestic party for children, sponsored by the Titche-Goettinger department stores in Dallas, included a four hour program of entertainment, including a feature film, cartoons, and novelties, plus refreshments and popcorn, planned by Majestic manager Bob White. Free tickets were available in the children's departments of the four Titche stores. Prizes were also given to the youngsters. . . . Sandy Beach and his wife and children, touring the country on behalf of "Summer Magic" were recent visitors here and in El Paso, Tex. The caravan is traveling in a new station wagon, appropriately hand lettered, affording each area visited with an opportunity to learn about the motion picture. . . . Services were held here for L. E. Harrington, 74, a distributor here for many years. Survivors include his wife, a son, and two brothers.

## DETROIT

In Flint, Mich., Mr. and Mrs. Michael Kovack (he is the Chevrolet supervisor here) played host to daughter Nancy. The reunion

was also a "local girl makes good" celebration, even calling for a parade in her honor. Nancy now dwells in Hollywood and her trip was made possible since she is out thumping the tubs for Columbia's "Jason and the Argonauts," in which she plays Medea. Following this, she spent two days making the Detroit rounds where she capped the junket by a personal appearance at United Detroit's Palms.

A routine business deal has a slightly Horatio Alger flavor insofar as some of those involved are concerned. The trade announcement, simply, is that Davis Film Distributors, Inc., have booked Vanguard International's "Girl in Trouble" into the Fox here for world premiere. A substantial five-figure budget has been allocated to a pre-opening campaign. This will be used as a model for future engagements after the premiere which takes place Aug. 15. Many years ago, Herman Cohen and William G. Brown began their business lives as ushers at the Fox. Today Cohen, an independent producer himself, books for the house, Brown is managing director, and together they hold the lease on the 5,200-seat auditorium.

## HOUSTON

Charles Paine, managing director, Windsor Cinerama, reports that "How the West Was Won" is going into its 17th week and had the largest attendance since opening just last week. . . . Writer Larry McMurtry, who wrote the novel upon which the motion picture "Hud" was based, will teach English at Rice University here this fall. Staying with the McMurtrys in Austin, Tex., now is another young Texas writer with movie hopes, Bill Brammer, whose "The Gay Place" is scheduled to be produced in Austin by the same Paul Newman group which made "Hud" at Claude, Tex. . . . Jayne Mansfield checked into the Shamrock Hilton for a two day stay for the Western Company's anniversary celebration. . . . Peter Lorre is among the Hollywood stars who have made special tape promotional announcements concerning the current Alley Theatre Fund Raising Drive. . . . Comedian Jerry Colonna and his troupe, who appeared at the Tideland Club, took time out to stage a special show at the Veteran's Hospital. . . . Cinema Concepts, the new series devoted to experimental films, has attracted a gratifying number of subscribers according to Richard Serly Brummer, its organizer. The short films are shown Saturday nights in Jones Hall at the University of Saint Thomas. . . . Rufus Blair, veteran movie press agent, was in town in conjunction with the new television series "The Greatest Show on Earth," from the Desilu Studios in Hollywood.

## JACKSONVILLE

John Bowler, a newcomer to exhibition in this area, has reopened the Oceanway Drive-In which is situated in a rural section of northern Duval County. The outdoorer had been closed since 1961. . . . Donald Weidick, Columbia booker, and Mrs. Weidick have a new daughter named Terry Ann. . . . Jack Kirby, an executive with Meiselman's Theatres in Charlotte, N. C., came in for a visit with his brother, Jim Kirby, local film buyer for Floyd Theatres. . . . Capt. and Mrs. Hans G. Vige had the exclusive first-run of the new Liston vs. Patterson fight pictures at their Pinecrest Drive-In. . . . Two other drive-ins coming in with first-run fare were Kent

Theatres' Main Street and Southside outdoorers with "The Day of the Triffids." . . . WOMPI members began a series of weekend salt-water taffy sales along sidewalks outside suburban shopping centers. . . . An industry dance has been scheduled by WOMPI for the night of Saturday, Aug. 24, at the Ribault Lions Club. . . . Here for conferences with Florida State Theatres home office officials were Harry Botwick of Miami, FST district supervisor; Bob Harris of Tampa, also an FST district head; and Walter Tremor of St. Petersburg, FST city manager. . . . Walt Meier, local Florida manager, and Al Hildreth, local Empress manager, returned from an FST business session in Daytona Beach. . . . Visitors included Buford Styles, Embassy executive from Atlanta, who held a special invitational screening of "Women of the World" at the Studio Theatre; Mack Grimes, Bailey Theatres film buyer from Atlanta; Louie Kaniaris, San Marco Drive-In, St. Augustine Beach; Rex Norris, Wometco Enterprises booker, Miami; and Thomas Edison Bell, New Smyrna Beach. . . . W. A. "Bill" McClure, Universal manager, returned from visits with leading exhibitors in the Miami area. . . . Pete Dawson's United Booking Service in Miami is now booking the Gold Coast Drive-In, Deerfield Beach. . . . Three local exhibitor chairmen have been named to head an area drive for the Will Rogers Memorial Hospital and the O'Donnell Research Laboratories. They are Louis J. Finske, FST president; Fred Kent, head of Kent Theatres; and Harvey Garland, FST film buyer. Bob Bowers, Allied Artists manager, is the chairman for distribution. . . . Kenneth Steel, formerly of the downtown Empress, has joined Art Castner, manager of the suburban Edgewood, as a manager trainee. . . . Earl Dayton Kerr, statewide air conditioning and heating engineer with Florida State Theatres for the past 22 years, died in a local hospital. He is survived by his widow, three daughters, four sons, 13 grandchildren, one sister, and a brother, Horace T. Kerr, local building engineer with FST. . . . Samuel A. Newton, owner, Florida, Groveland, died of a heart attack. Mrs. Newton is continuing the theatre operation.

## NEW HAVEN—HARTFORD

Fourth new four-wall theatre project to be announced in as many weeks for the Connecticut Valley is an 800-seat facility, to be built by Ed O'Neill, operator of the Bridge Drive-In, Groton, and associates, on a site not far from the drive-in. Groton has another drive-in (the Picazzio interests' Groton D-I), but no hard-top (the Strand, owned by independent interests, closed some years ago). Previously announced projects: Hard-tops for Wilton (Nutmeg Theater Circuit), Norwalk (Lockwood & Gordon and Sam Rosen), and Springfield, Mass. (Irving O. Freedman to build for an unspecified interest). . . . Ray McNamara, Hartford resident manager, New England Theatres, Inc. (AB-PT), conferred with Chester L. Stoddard, division president, in Boston. . . . Brooks LeWitt, planning to concentrate all of his activity at the Berlin Drive-In, Berlin, Conn., has sold the long-shuttered 600-seat Arch St. Theatre, New Britain, Conn., to New British baker Benjamin Price, who intends to use the building for non-amusement purposes. LeWitt's late father, George, and partner, the late John S. P. Glackin, built the Arch St. in 1938. Price paid \$36,000. . . . Perakos Theatre Associates reopened the State, Jewett City, Conn., on a

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Friday-through-Sunday policy. Mrs. Katharine Dupont is the resident manager. . . . A 1958 will of Hartford theatre owner Max Shulman, who died at 89 in 1959, has been upheld by the Connecticut Supreme Court of Errors. Four children—Maurice W. and Joseph L., who continue to operate the Webster Theatre, Hartford; Esther Wilkes and Sophie Walsh—had sought to set it aside in favor of a 1956 will, which was more favorable to them. . . . WHCT-TV (channel 18), Hartford home base for America's first over-the-air subscription tv experiment, backed by RKO General, slated an end to summer-long respite from "name" programming with an hour-long show featuring the Eddie Fisher Las Vegas revue, to be screened twice, Aug. 3 and 7. A station spokesman remarked, "The hour-long performance—virtually solo—is one of the first in a series of 'name' programs, a field in which RKO plans to concentrate its subscription efforts in the years to come." Channel 18 has 2,800 subscribers at the moment.

## NEW ORLEANS

Ernest Rocco Demma, Masterpiece Pictures exchange, whose principal outside interest is baseball, and his father, Sam Demma, retired pro catcher, recently appeared on Hap Glaudi's "Chip Off The Old Block" Channel Four, WWL-TV, show. . . . Mrs. Edith Anne Long has closed the indoor Princess, Winfield, La., until fall. She operates the Parkway Drive-In there. . . . Cherie Caronne, Transway's billing department, and Bob Pajares, have an altar date on August 24. . . . James Frew, Embassy Pictures southeast representative; and Bob Hames, Continental Films southern representative, both home-based in Atlanta, were in. . . . The Ladies Auxiliary of Variety Club, Tent 45, held a luncheon and game social at the club's headquarters. . . . Skip Reagen, Colorama Pictures, Hollywood, was in on business. . . . Mr. and Mrs. Gaston Dureau, he's past president of Paramount Gulf Theatres, attended the funeral of Mrs. Marie Richardson, wife of William M. Richardson, president, Capitol Film Exchange there. . . . Mrs. Elizabeth McBride, United Theatres home office, is on leave of absence to attend her grandson who recently underwent an operation. Joyce Kieffer, formerly with UT, is pinch-hitting for her. . . . Mary Frances Burke, secretary to Gene Goodman, UA manager, is taking a flying trip to Europe. . . . Anne Dufour, UA booker, became a grandmother for the first time. . . . The Cane, Natchitoches, La., a unit of Southern Amusement Company, Lake Charles, La., was recently presented a citation for remodeling the building in the traditional pattern and colonial atmosphere in keeping with the city's scheduled program of rebuilding and remodeling in preserving the historic past to the future development of Natchitoches. . . . J. Louis Boyer, National Screen Service branch manager, attended the recent NSS home office meeting in New York City.

## PHILADELPHIA

Local efforts in the annual Will Rogers Memorial Hospital drive got under way with all theatres cooperating with William Mansell, Warner Bros. branch manager, distributor chairman. Trailers, one with Gregory Peck, accessories, etc., were distributed and 32 theatres were already signed up. . . . Charles Beilan, formerly with Warner Brothers, American International and Altura International, has been appointed Philadelphia branch manager for Sheldon Tromberg's Boxoffice Attrac-



Emily Simon, second from right, winner of the recent RKO Theatres-Allied Artists' Ava Gardner look-alike contest, and the runners-up are seen a breakfast at the Hotel Commodore, New York City. Stunt was in connection with the showing of "55 Days At Peking."

tions. His office will continue to be at 1323 Vine Street. . . . Joe Solomon, Fanfare Films, announced that Fanfare has filed an appeal of the decision of Baltimore City Court Judge Joseph Carter in the matter of censoring "Have Figure Will Travel" and the three cuts demanded by the Maryland Board of Motion Picture Censors. . . . Fred Fortunato continues to handle Medallion, Parade and Atlantic Pictures in the territory; and has nothing to do with the Benson Theatre as previously reported.

## ST. LOUIS

The Wehrenberg Circuit has acquired ownership of two new theatres, the Fulton and Fulton Drive-In, in Fulton, Mo. The former owners were Mr. and Mrs. W. Monroe Glenn. Clyde Patton, who formerly operated the Globe, Christopher, Ill., is the new manager for both Fulton theatres. . . . The Varsity and the St. Louis County Observer have been running a coop program for Saturday matinees. The newspaper runs a coupon and anyone presenting the coupon and one paid admission is entitled to the second admission free. . . . The Tivoli is currently holding a series of Ladies' Nnghts. . . . Jules Gorelick, general sales manager, Crown International Pictures, was in from Los Angeles to confer with Herman Gorelick and George Cohn, of Crest Films. . . . Buena Vista and Crest offices celebrated Ruth O'Leary's birthday July 26. . . . Fan Krause, MGM, is home on a week's vacation, working hard to redecorate her apartment. . . . Jack Goldstein has been in town for Allied Artists doing publicity for "55 Days at Peking" which opens to a multiple run August 7. . . . Joyce Becker, Buena Vista, announces her marriage to Harold Goldenberg. A surprise shower was given the new Mrs. Goldenberg by 14 of the girls from Filmrow. The party was held at La-Rocca's. In addition to the shower the WOMPI's presented her with a wedding gift. . . . MGM Division Manager, Fred Hull, of Dallas, and the assistant general sales manager, Louis Formato, were in the local office recently.

## SAN ANTONIO

The Witte Museum began a series of selected motion pictures for children, in co-

operation with the Cinema Society of San Antonio. The schedule of the films is "The Red Balloon," "The Emperor's New Clothes" and cartoons, Aug. 3; "Alice in Wonderland," Aug. 10; "White Mane," "The Fish and the Fisherman," and "Little Blue and Little Yellow," Aug. 17; "The Magic Horse," "A Night in a Pet Shop," and "Martin and Gaston," Aug. 24; "The Adventures of Chico" and "The Toymaker," Aug. 31. Admission price is 10 cents at the Memorial Auditorium door after the regular admission fee to the museum has been paid. Adults may attend the film series if they are accompanied by a child. . . . Pat Boyette, local film producer, has completed the shooting in his local studios of "The Dungeons of Horror." The picture will be distributed all over the world starting next month by Herts-Lion International of Hollywood. . . . The local Navy recruiting office is going all out in their support of "PI-109," at the Majestic. . . . William M. Hale, social worker for the Wesley Community Center, told police he was struck in the stomach by one of four Anglo boys who attempted to antagonize a group of Latin youths at the Mission Drive-In, who were the guests of Hale. The four were later picked up and taken to juvenile authorities. Hale told police he had taken the youths to the movie, where they were approached by the four Anglos carrying clubs, chains, and pipes. He was struck while attempting to move his group away from the youths and "beg off trouble," he said. One of the Latin youths also was hit about the head and chest. The assailants then fled. Hale was taken to the hospital but left before being treated. . . . During his recent visit in Texas, while in San Antonio, Jock Mahoney received a telephone call inviting him to fly down to Alice, Tex., in a chartered plane. Mahoney agreed and will go down in the town's archives as the first movie star to visit that town in person. . . . After a run of 10 weeks at the Woodlawn, "Lawrence of Arabia" closed to make way for a special engagement of "55 Days at Peking" according to Herman Sollock, manager of the Cinema Arts Theatre operation. . . . Lynn Krueger, manager, Majestic, reports that a contest is being conducted during the current run of "Bye Bye Birdie" for the best song recorded by a local song writer. First prize is to be a Roberts Professional Tape Recorder. . . . Services were held for James A. Cuff, 68, an early day theatre owner at Denison, Tex. . . . The Matson Theatre interests, operators of the Mustang Drive-In, Madisonville, Tex., have announced that the new air conditioned auditorium at the drive-in will be opened soon. The auditorium will seat 125 patrons in fully upholstered theatre chairs which will be installed facing the completely revamped screen. A new process highly reflective finish that makes the picture 25 per cent brighter than before has been added to the screen. The entire front of the auditorium will be optical glass for best viewing of the screen program. . . . Winds clocked at 99 miles per hour hit Victoria, Tex., and caused the heaviest storm damage since Hurricane Carla in 1961. Particularly hit was the area where the west screen of the Twin Drive-In was crumpled and virtually demolished. The wind was so severe that the speaker stands were torn from the ground. . . . Horace Payne, owner, Palace, Moody, Tex., is making plans to reopen the theatre. It has been closed since last October. Present plans are for the merchants to purchase a block of tickets each

week. . . . Gabe Chavez, manager, El Paso Drive-In, El Paso, Tex., and his wife announce the arrival of a son, Louis Gabriel. . . . John Hatcher has taken over the operation of the Rietta Drive-In, Henrietta, Tex., from Claud Thorp. Hatcher comes from California. . . . A suspected holdup man was arrested in El Paso, Tex., shortly after the robbery of the Bordertown Twin Drive-In. According to Jack J. Veeren, city manager for Stanley Warner of Texas, the suspect was apprehended by detectives after a high speed chase. Milford G. Henderson was on duty as cashier when the bandit drove up and inquired what time the feature would end. When Henderson turned to face him he pulled a .22 pistol and said it was a holdup.

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This cowboy and Indian street bally recently obtained the desired attention for Buena Vista's "Savage Sam" well in advance of showing at the Community, Kingston, N.Y., for Walter Reade-Sterling Theatres city manager Alfred Goddard.

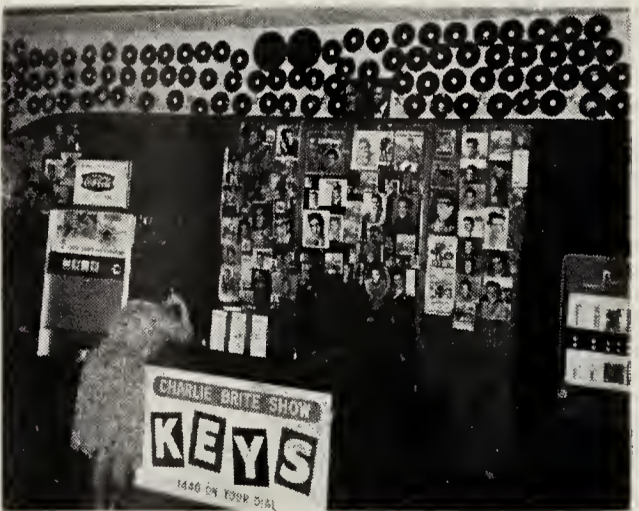
### SEATTLE

The circus came to town with Ringling Bros. and Barnum and Bailey Circus playing at the Seattle Center Arena. . . . Harry Belafonte brought his show, "Belafonte and Company," to Seattle for a week's run at the Opera House. . . . Effective Aug. 1 the Portland address of MGM will be 1973 N.W. Lovejoy, changed from 1963 N.W. Kearney. . . . Sterling's new Lynwood Theatre is doing good business, drawing heavily on northern suburbs. . . . "Al Sheehan's Aqua Follies of 1963," a stage and water spectacular featuring Olympic champions, will play at the Aqua Theatre as a highlight of Seattle Seafair. The production will run through Aug. 14.

Robert Sterling and Anne Jeffreys, television and motion picture stars, served with Jim Whittaker, first American to climb Mt. Everest, as grand marshals of the Seafair Grand Parade. . . . A series of five experimental films is being shown at the University of Washington's Health Science Auditorium. Series tickets are \$5 for the films which will be shown on consecutive Tuesday evenings through Aug. 20.

### WASHINGTON, D.C.

Sheldon Tromberg, who has assumed the presidency of Boxoffice Attractions, Inc., returned from a trip to Hollywood; and an-



An old clipping of an Elvis Presley photo or an old Presley recording was good for admission to the Center, Corpus Christi, Texas, during the engagement of MGM's "It Happened At The World's Fair" in a promotion recently worked with Charlie Brite, Station KEYS disc jockey, who broadcasts daily from the lobby of the theatre.

## Columbia Expands Staff Of Promotion Men In Field

NEW YORK—A whopping 35 per cent increase in Columbia Pictures' already expanded field promotional staff will result in more than 40 exploiters covering a minimum of 57 cities between now and the end of the year, according to Robert S. Ferguson, Columbia vice-president in charge of advertising, publicity, and exploitation.

Describing the map-blanketing of Columbia field men as "the largest exploitation push undertaken by Columbia or any other company in recent years," Ferguson said that the expansion move keeps pace with the company's stepped-up promotional activities in behalf of its recently announced release schedule. Some 29 men are now in the field, under the direction of Roger Caras, Columbia exploitation manager, helping to engender continued hot summer business for Columbia's four current releases.

The big Columbia field push will add up to more than 700 man-weeks of field promotion for a minimum of nine important releases between now and the end of the year. Already scheduled are: Jerry Bresler's "Gidget Goes to Rome"; Irwin Shaw and Robert Parrish's "In the French Style"; Norman Maurer's "The Three Stooges Go Around the World in a Daze"; a combination consisting of William Castle-Hammer Films' "The Old Dark House" and Hammer's "Maniac"; Carol Reed's "The Running Man"; Frederick Brisson and David Swift's "Under the Yum Yum Tree"; Otto Preminger's "The Cardinal"; and Carl Foreman's "The Victors."

No less than 15 major star tours are scheduled for the nine films, he declared. In addition, major department stores are involved in at least five of the nine promotions. Also, contests, stunts, posting and general ballyhoo are planned at many points on the schedule.

### NGC Adds Concerts, Inc.

LOS ANGELES — Concerts, Inc., largest west coast buyer of name talent in the concert field, has been established as a division of Theatre-Vision Color Corp., the wholly owned National General Corp. subsidiary now developing continuous programming for closed circuit color entertainment in theatres, it was announced by Eugene V. Klein, NGC president and board chairman.

Lou Robin and Allen Tinkley, leaders since 1957 in presenting top folk, comedy and jazz artists in one-night concert performances throughout the world, have joined NGC, diversified 225-theatre motion picture circuit operator, to continue and enlarge the scope of their activities for Theatre-Vision, Klein said.

announced the acquisition of Emerson Film Releases for the Washington, D.C., Philadelphia and Pittsburgh exchanges, including "Half-Way Honeymoon," "A Swingin' Affair," and "The King's Musketeers." He also announced agreements set to distribute Jack H. Harris' new release, "My Son, The Vampire"; and Louis K. Sher, president, Art Theatre Guild, to handle a new English comedy, "Life Is A Circus." Area saturation openings are planned this Fall. . . . Max Miller, United Artists' publicist, was in working on "The Great Escape," RKO Keith's, and obtained top cooperation from local newspapermen and others.

# REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper **SERVISECTION** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO  
VOL. 70, No. 6

AUGUST 7, 1963

## COLUMBIA

### Gidget Goes To Rome

COMEDY  
101M.

Columbia  
(Filmed in Italy)  
(Eastman Color)

**ESTIMATE:** Gidget rides again in colorful entry.

**CAST:** Cindy Carol, James Darren, Jessie Royce Landis, Cesare Danova, Danielle de Metz, Joby Baker, Trudi Ames, Noreen Corcoran, Peter Brooks, Lisa Gastoni. Produced by Jerry Bresler; directed by Paul Wendkos.

**STORY:** Cindy Carol (Gidget) and friends Trudi Ames and Noreen Corcoran plan a Roman holiday with their boy friends, James Darren, Joby Baker, and Peter Brooks, to be chaperoned by the aunt of one, Jessie Royce Landis, who lives there. Carol's father writes an old friend, Cesare Danova, and asks him to unobtrusively keep an eye on his daughter. Royce arranges for a guide to take them around who turns out to be attractive Danielle de Metz. This pleases the boys no end, particularly Darren. When Carol meets Danova, she is attracted by his charm and good looks and even fancies herself in love, while Darren thinks he is similarly involved with de Metz. Carol gives Darren back his fraternity pin. She learns that Danova is married and pays a visit to his home where she meets his attractive wife and learns about her father's letter. Meanwhile, Darren asks de Metz to come back to America with him, but she refuses as she is not in love with him. Darren and Carol are reunited as they start their journey home.

**X-RAY:** Exhibitors can use their past experience with other Gidget entries as a guide as to what to do and how to do it if they are so minded. They should also be prepared for a more lavish and colorful series entry than in the past. As an added lure, there is a camera tour of Rome and its sights. The story is fair with dream sequences and other bits of extraneous matter slowing things down a bit. Performances are average, and direction and production are capable. The screenplay is by Ruth Brooks Flippen and Katherine and Dale Eunson. Songs heard are "Gegetta" and "Big Italian Moon." It's aimed at the family audience, and the teeners should respond well.

**TIPS ON BIDDING:** Higher program rates.

**AD LINES:** "Fun For All The Family"; "Another Gidget Fun Adventure."

## PARAMOUNT

### Don't Give Up The Ship

COMEDY  
89M.

Paramount  
(Reissue)

**ESTIMATE:** Amusing Lewis entry.

**CAST:** Jerry Lewis, Dina Merrill, Diana Spencer, Mickey Shaughnessy, Robert Middle-

ton. Produced by Hal Wallis; directed by Norman Taurog.

For complete review please refer to page 4594, June 3, 1959.

### Rock-A-Bye Baby

COMEDY  
116M.

Paramount  
(Technicolor)  
(Reissue)

**ESTIMATE:** Highly amusing Jerry Lewis entry.

**CAST:** Jerry Lewis, Marilyn Maxwell, Connie Stevens, Baccaloni, Reginald Gardiner, Hans Conried, Ida Moore, Garry Lewis, Judy Franklin, Isobel Elsom, Alex Geary. Produced by Jerry Lewis; directed by Frank Tashlin.

For complete review please refer to page 4479, June 11, 1958.

### To Catch A Thief

MYSTERY COMEDY  
106M.

Paramount  
(VistaVision; Technicolor)  
(Reissue)

**ESTIMATE:** High rating entertainment.

**CAST:** Cary Grant, Grace Kelly, Jessie Royce Landis, John Williams, Charles Vanel, Brigitte Auber, Jean Martinelli Georgette Anys, Roland Lesaffre, Jean Hebey, Rene Blanchard. Produced and directed by Alfred Hitchcock.

For complete review please refer to page 3998, July 27, 1955.

### Vertigo

MELODRAMA  
127M.

Paramount  
(VistaVision; Technicolor)  
(Reissue)

**ESTIMATE:** Names will help suspense film.

**CAST:** James Stewart, Kim Novak, Barbara Bel Geddes, Tom Helmore. Produced and directed by Alfred Hitchcock.

For complete review please refer to page 4466, May 14, 1958.

### Wives And Lovers

COMEDY  
103M.

Paramount

**ESTIMATE:** Loads of laughs in sophisticated comedy about romantic hi-jinks.

**CAST:** Janet Leigh, Van Johnson, Shelley Winters, Martha Hyer, Ray Walston, Jeremy Slate, Claire Wilcox, Lee Patrick, Dick Wessel, Dave Willock. Produced by Hal Wallis; directed by John Rich.

**STORY:** Struggling author Van Johnson has written a novel no one wants to publish. He is supported by wife Janet Leigh, who remains cheerful despite the hardships. Suddenly, Martha Hyer, Johnson's mink-clad agent, arrives with news that the book has been sold, and that a play and movie are also in the works. Suddenly Johnson and family are wealthy. Immediately, they move to the suburbs (Connecticut), and the large house is put under the domination of housekeeper Lee Patrick. Leigh is stunned by the sudden turn of events and not at all happy about Johnson's long absences to work on

his play with Hyer. Her neighbor is lush divorcee Shelley Winters, who views life through the bottom of a martini glass with the help of constant "companion" Ray Walston, interior decorator and manufacturer of genuine antiques. Leigh throws a party in an effort to help Johnson convince Hollywood leading man Jeremy Slate to appear in the play. It is a fiasco, with Leigh winding up drunk. Johnson completes the play, but Hyer tells him the third act needs rewriting. He tells Leigh he must stay in town and sends daughter Claire Wilcox back via a messenger service. This enrages Leigh, who surprises him in a hotel room alone with Hyer. She misunderstands, and permits Slate to take her home. She almost succumbs to his romantic attentions, but falls asleep before anything can happen. The rift is complete. She and Johnson plan a divorce. His play opens and is a hit. He visits Leigh to tell her she need not worry about money. They discover that both are innocent and agree to give the marriage another whirl.

**X-RAY:** This is a sophisticated comedy about the romantic mixup of a newly rich author and his wife. Janet Leigh is an attractive and accomplished performer, and fares somewhat better than Van Johnson, who returns to the screen after a three years absence. Most of the laughs (and there are plenty) come from the antics of nosy neighbors Shelley Winters and Ray Walston. The dialogue is clever and loaded with double entendres that should appeal to sophisticated adult audiences. Newcomer Jeremy Slate also impresses as a matinee idol. Production and direction are fine, with the latter in the hands of John Rich, making his big screen debut after an impressive career in television. All in all, this shapes up as literate fun, particularly suited to the entertainment of sophisticates, although the names should attract a wide audience. The sharp screenplay is by Edward Anhalt.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "The Maddest Merriest Marital Mixup Ever"; "Who Loves Whom . . . Who Knows? . . . The Fun Is In The Guessing Game."

## UNITED ARTISTS

### The Lilies Of The Field

COMEDY DRAMA  
94 M.

United Artists  
(Rainbow)

**ESTIMATE:** Heartwarming, delightful family entertainment.

**CAST:** Sidney Poitier, Lilia Skala, Lisa Mann, Isa Crino, Francesca Jarvis, Pamela Branch, Stanley Adams, Dan Frazer, Ralph Nelson. Produced and directed by Ralph Nelson.

**STORY:** Handyman Sidney Poitier, an ex-GI, is touring the American southwest when he sees five strangely dressed women trying to farm some barren Arizona land. He offers to give them a day's work for hire, and

learns that they are refugee nuns from East Germany who were willed the seemingly worthless land. Poitier repairs a leaky roof and does other chores. He presents his bill, which is ignored by Mother Superior Lilia Skala. She talks him into staying to share a meagre meal and then into clearing the debris from a collapsed barn in order to make room for a chapel. Poitier balks when told by Skala that he is to build the chapel. He is easy-going, but resents being bossed around. The dogged nun has her way, however, and Poitier promises to build the chapel if she can provide the materials. He even takes a job operating heavy equipment for a local contractor to provide food for the nuns and starts to teach them English. Materials are not forthcoming, and Poitier leaves. The nuns are heartbroken, and the townspeople all remark that they knew nothing would come of Skala's grandiose plan. Even the region's circuit-riding priest is among the doubters. Then Poitier returns, and so do the spirits of the nuns and the townspeople. Everyone wants to help build the chapel. Materials come from all sides, and even the contractor and Stanley Adams, local atheist, join in the effort. After all, they say, it's just like insurance. The chapel is built, and the people's faith in themselves is restored. As quietly as he came, Poitier leaves. He has left his mark on these people and answered the crying need within himself to "build something."

**X-RAY:** Break out the superlatives. If further proof is needed, this picture furnishes all anyone could want that there is little relationship between the size of the budget and the quality of the finished product. Producer-director Ralph Nelson deserves loads of credit for turning out as warm, happy, and entertaining a family feature as the screen has ever boasted, and to put frosting on his one man cake, he even acts in a small part. The picture belongs to Sidney Poitier, and this fine young actor proves again that his talent is boundless and his comedy touch as deft as his dramatic range. This is a "message" picture in the best sense, with the audience sure to be wonderfully entertained first and only later realizing that they have been personally enriched by the experience as well. Lilia Skala as the Mother Superior is just wonderful and her scenes with Poitier are especially fine. Indeed, everyone connected with the picture seems to have given his all, and the result is just plain wonderful. The film has been honored abroad already, and it is our guess here that the honors are just beginning. If the reviewer sounds carried away, he was, and he enjoyed every minute of it. If audiences everywhere aren't pleased by this one, nothing can please them. Nelson and Poitier have combined to create a cinematic gem. Written for the screen by James Poe.

**TIP ON BIDDING:** Probably less than it deserves.

**AD LINES:** "The Strangest 'Miracle' That Ever Gladdened Your Heart"; "The Happiest, Warmest Screen Experience Of Your Lifetime."

## UNIVERSAL

### Kiss Of The Vampire

MELODRAMA  
88M.

(Universal)  
(English-made)  
(Eastman Color)

**ESTIMATE:** Good horror entry.

**CAST:** Clifford Evans, Noel Willman, Edward De Souza, Jennifer Daniel, Barry Warren, Jacquie Wallis, Isobel Black, Peter Madden, Vera Cook. Produced by Anthony Hinds; directed by Don Sharp.

**STORY:** Edward De Souza and Jennifer Daniel are on their honeymoon in an early motor car in 1910, and while driving through the woods in Bavaria, they run out of fuel.

He leaves her with the car and later returns to find her frightened by the darkness and the strange sounds and shadows. They find refuge from a storm in an old, almost derelict hotel run by Peter Madden and Vera Cook, who are reluctant to have them there. Shortly afterwards, they receive an invitation to have dinner in a nearby chateau from its owner, Noel Willman. They accept to find Willman a charming host, and his two grown children, Barry Warren and Jacquie Wallis, attractive and pleasant. Willman promises to get gasoline. When De Souza tries to talk to the hotel's only other guest, Clifford Evans, he is ignored. Warren and Wallis arrive to invite them to a party being given by Willman, and they even provide them with suitable clothes. At the affair, they are separated. Daniel is lured to a room where Willman puts her in a trance, and he stands revealed as a vampire who makes Daniel one of his victims. De Souza recovers after being drugged, and when he seeks Daniel, he is told no one has ever seen her. He returns to the hotel to summon police, who don't believe him because all trace of her has been eliminated. De Souza finally finds an ally in Evans, who tells him that Daniel is a prisoner in the chateau and that his own daughter was corrupted by Willman. He has been working since on a formula to destroy Willman. While he is making his preparations, De Souza attempts to rescue Daniel but is trapped and caught. Daniel is brought before him still in a trance, and she tells him that she no longer loves him. Evans appears and rushes De Souza and Daniel away. Evans has also trapped Willman and his cult in the castle and then summons his curse. The result is that hundreds of bats invade the castle fastening themselves to all of the vampires and draining them dry of their blood until they are dead. Elsewhere, a priest armed with a crucifix helps Daniel overcome the spell. Normal once again, she is reunited with De Souza.

**X-RAY:** This import is properly horrific, and some of the scenes, particularly the climax, could cause goose pimples in some. There is a certain percentage of the audience which goes for vampires and the like and all the evil that is attached to these creatures, and these viewers should generally be satisfied by what they see here. The story holds interest fairly well; the cast performs well; and the direction and production are good. The attack of hundreds of bats on the vampires in the climax may remind some that "The Birds" is here again, but a more interesting question to be considered by script writers is what happens to these bats now that they are filled with vampire blood. The screenplay is by John Elder. It should do well as part of the show.

**AD LINES:** "A Castle Of Vampires Attacked By Hundreds Of Blood-Seeking Bats"; "An Experience In Evil For The Strong In Heart Only."

## WARNERS

### Auntie Mame

COMEDY  
143M.

Warner  
(Technirama; Technicolor)  
(Reissue)

**ESTIMATE:** Highly humorous entertainment.  
**CAST:** Rosalind Russell, Forrest Tucker, Coral Browne, Fred Clark, Roger Smith, Patric Knowles, Peggy Case, Jan Handzik, Joanna Barnes, Pippa Scott, Lee Patrick, Willard Waterman, Robin Hughes, Connie Gilchrist, Yuki Shimoda, Brooks Byron. Directed by Morton DeCosta.

For complete review please refer to page 4543, Dec. 10, 1958.

Complete back seasons of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

## Summer Place

DRAMA  
130M.

Warner  
(Technicolor)  
(Reissue)

**ESTIMATE:** Well-made tale of human emotions could gross big.

**CAST:** Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, Constance Ford, Beulah Bondi, Jack Richardson, Martin Eric. Written, produced and directed by Delmer Daves.

For complete review please refer to page 4639, Sept. 23, 1959.

## MISCELLANEOUS

### Nature's Sweethearts

NOVELTY  
63M.

Ikey Beautiful Films  
(Eastman Color)

**ESTIMATE:** Nudist film for adults only.

**CAST:** Maria Stinger, Suzy Crandle, Cindy Lee, Lori Shaw, Habala Hopkins, Cindy Connors, Dick Powers, Jody Evans, Viv Boyd, Lacey Kelly, Ina Mays, Una Diehl, Jo Davis. Filmed and directed by Larry Wolk; produced by Irving Klaw.

**STORY:** Buxom Maria Stinger narrates how she became a nudist, which led to happiness, romance, and even a wedding. While down in Florida on a modeling assignment with other girls, she meets ranch owner Dick Powers who invites her to visit a nudist camp of which he is a member. She takes part in a fashion show while there and becomes enthused. While on a photographic assignment on a boat, she and the other girls relax in the nude when their modeling chores are finished. Stinger and Powers spend much time together, and he shows her the sights in and around Miami. Then he proposes. She accepts and they decide to get married at the nudist camp, which simplifies the clothes problem for one and all. They are wed amidst nature's splendor.

**X-RAY:** Customers of those places that play films of this type with bare bosomed beauties will probably think that this is one of the better of its type photographically speaking and with an eye towards content. The use of color is an asset here. Of course, the entry is suited for adults only. The slight story is merely an excuse to show the gals in the nude, and the acting is barely passable. Lovers of the quick buck and their customers won't care about that, however.

**AD LINES:** "See The Bare Facts About Nudism"; "A Spectacular Wedding In A Nudist Camp Is For Adults Only."

## FOREIGN

### The Burning Court

MELODRAMA  
102M.

Trans-Lux  
(French-made)  
(Dubbed in English)

**ESTIMATE:** Fair import.

**CAST:** Nadja Tiller, Jean-Claude Brialy, Perrette Pradier, Claude Rich, Duvalles, Walter Giller, Edith Scob. Directed by Julien Duvivier; produced by Yvon Guezal.

**STORY:** There is a hint that black magic may be involved in the story of Duvalles, a sick old man who is the descendant of a police inspector who denounced his sweetheart as a witch. She was tried, found guilty, and burned at the stake. His nephews, Claude Rich and Jean-Claude Brialy, and the latter's wife, Perrette Pradier, arrive for a visit, and it's obvious that the two brothers don't get along and that they are waiting for the old man to die to inherit his money. Mystery writer Walter Giller and his wife, Edith Scob, are also guests at the castle, with Scob

a descendant of the woman burned as a witch. Rich, Brialy, and Pradier are invited to a costume ball on nurse Nadja Tiller's night off, and Scob agrees to watch over the old man. During the night, a figure is seen giving the old man a drink, and he is found dead the next morning. Suspicion points to Pradier. It also turns out that Brialy and Tiller are in love and that she has been feeding the old man small doses of poison so that they might enjoy his money together in the future. They hadn't planned on his sudden death. In an argument, Brialy kills Tiller and confesses to the police, but the end is still in doubt.

**X-RAY:** This is a talky, confusing import that would have benefitted from less conversation and more mystery and action. Performances are fair, and direction and production are average. It's probably more suited to the art and specialty spots than anywhere else, and the "names" of the cast may be of value. Julien Duvivier and Charles Spaak wrote the screenplay based on a novel by John Dickson Carr.

**AD LINES:** "Murder . . . Mystery . . . Black Witchcraft"; "The Case Of The Missing Witch Mixes Murder And Mystery."

**Ordered To Love**

DRAMA  
82M.

M. C. Distributor  
(German-made) (Dubbed in English)

**ESTIMATE:** Exploitable program offering.

**CAST:** Marie Perschy, Marisa Mell, Rosemarie Kirstein, Renate Kuster, Hannelore Juterbock, Joachim Hansen, Harry Meyen. Directed by Werener Klinger; produced by Wolf Brauner.

**STORY:** During World War II, Adolph Hitler orders special love camps set up which are to be attended by handpicked maidens and officers in the hope that what will eventually emerge from scientific breeding will be a super-human race. Dr. Harry Meyen is in charge of pairing the couples with no such nonsense as love allowed, although he has eyes and a desire for Maria Perschy. The

latter, however, falls in love with Joachim Hansen, even though she finds out he is masquerading under another man's identity to avoid the firing squad for having uttered traitorous comments which were overheard. It seems that he couldn't stand some of the things he saw done by the SS. When she learns of Meyen's plans, she and Hansen flee together to try and get to Switzerland. They are trapped and he is killed while she is tried and sentenced to hang after she has Hansen's child. The latter is taken from its mother. During an air raid, she escapes and comes across a motherless waif whom she clasps to her bosom as her own. The other girls agree to abide by the selections made for them with several exceptions, one of whom jumps to her death rather than submit.

**X-RAY:** Obviously, the sensational has been sought in this import, but it's mostly talk and more talk until the climax when some excitement is engendered. Obviously, the Hitler love camps can be exploited, and where this is possible, it should do okay as part of the program. The acting is fair as are the direction and production, with the cast unknown on this side of the Atlantic.

**AD LINES:** "Scientific Love Camps Exposed"; "Women And Men 'Ordered To Love' And The Result Is A Different Thriller."

**Three Fables Of Love**

COMEDY COMPILATION  
76M.

Janus Films  
(Italo-French-made)  
(English titles)

**ESTIMATE:** Fun-filled entry for art spots.

**CAST:** "The Tortoise And The Hare" — Monica Vitti, Sylva Koscina, Rossano Brazzi. Directed by Alessandro Blasetti; "The Fox And The Crow"—Michel Serrault, Jean Poiret, Anna Karina. Directed by Herve Bromberger; "Two Pigeons"—Leslie Caron and Charles Aznavour. Directed by Rene Claire. Produced by Gilbert de Goldschmidt.

**STORY:** "The Tortoise And The Hare"—When wife Monica Vitti meets her husband Rossano Brazzi's mistress, Sylva Koscina, there are no fireworks. Instead, the wife tells them to carry on in their fun and romance while she plans some fun of her own. Instead of giving up though, the wife works on getting Brazzi back. She does, beating out her rival once and for all. "The Fox And The Crow"—Michel Serrault is a small town district attorney who is proud of the job he is doing and also extremely jealous of his attractive wife, Anna Karina, because she is the center of attention in the small town. Jean Poiret loses a case in court to Serrault. Because he admires Karina, he sets about on a campaign to become friends with Serrault, who invites him home to meet Karina. Using flattery on Serrault, Poiret gets a chance to be alone with Karina and to romance her. "Two Pigeons"—Leslie Caron is a beautiful, successful fashion model, while neighbor Charles Aznavour is an earthy type interested in hunting and fishing. At the start of an Easter weekend, each has plans to go away but when Caron is locked in her apartment because of a stuck door latch, she summons him to help her get out. Instead, they both wind up locked in for the weekend with a phone that is broken and the area deserted. He ignores her charms until the last day, and as they are about to get together, they are freed. Each is upset, but it looks as though a future weekend will see them going out together on a camping and fishing trip.

**X-RAY:** Romance and fun are the themes to be found in the three episodes that make up this entry, and art house audiences should find the proceedings pleasant and amusing. The acting is good, and the direction and production of each of the chapters are fine. The stories are told in concise form with no wasted motion or footage, which adds to the effectiveness of the presentation.

**AD LINES:** "The Fun-Film Guaranteed To Chase Blues Away"; "A Cute Comedy About Romantic Cut-ups."

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# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia Penna.—19107.

**AUGUST 7, 1963** SECTION THREE  
VOL. 70, No. 6

## Cartoons And Simplicity Give Movie Ads Much-Needed New Look: Cole Fischer Rogow Creates Directory That Works For Interboro

In response to an increasing hue and cry in the trade that movie advertising "never changes" and that amusement pages have been "humdrum" for decades, Cole Fischer Rogow has done something about it that has agency taking bows all over the place. Taking over the Interboro Circuit account a month ago, they immediately introduced a simple, clean, readable directory for the metropolitan area chain of 17 houses, complete with movie-slanted cartoons. Reaction in and out of the trade has been overwhelming, quickly reflected in increased box office receipts and in talk stirred up both among consumers and in trade.

Comment centers in new copyrighted "Flicker Snickers" cartoon series featured in the Interboro newspaper ads. Captions range from saucy ribbing of movie-going mores ("If you think the movie is exciting, you should see what's going on in the balcony!") to even an occasionally irreverent nudge at the industry ("If you ask me, the director is the one the butler should have stabbed!")

Neatly-compiled directory lists only the film titles at each theatre, set in a simple type in one of three sizes, size commensurate with prestige of film. Not only is ad easy to read but it as-

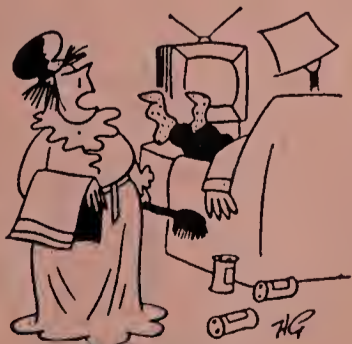
sumes that consumer of second, third and even fourth runs is already well-aware of general content of movie, its stars, and critical quotes, having been brainwashed by earlier large-space ads of Broadway houses and other chains.

Syd Rubin, Cole Fischer Rogow v. p. and Interboro account executive, hit upon cartoon-interspersed directory idea in planning ad campaign that would stand up to large, gaudy competitive ads, challenge the movie-goer into making a habit of looking for the ads, and be individual and daring in an ad field that has used the same layouts and superlatives for so many years. Dumping stereotyped pressbook material, busy lettering, dizzy headlines and stock photos and art work, Rubin salvaged simplicity and fun as the key ingredients for his directory.

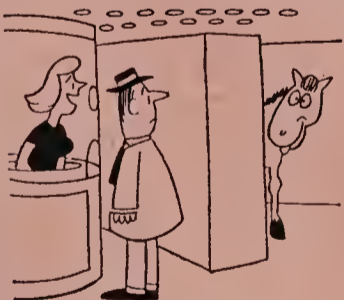
"We're pleased and excited that readers already are looking for our cartoon ads every day," is comment of M. O. Strausberg, president of Interboro. "They enjoy them, which is creating a happy image for the consumer's local Interboro theatre. That there's a clear-cut connection between the ads and increased box office at all our houses is indicated by the number of patrons who make a point of telling our personnel how much they like the ads."

| MOVIES! FAMILY FUN FOR EVERYONE!                                  |   |
|---|---|
| <b>LAURELTON</b><br>Laurelton<br>LA. 7-2647                       | <b>FREUD</b><br>CARRY ON TEACHER              |
| <b>ELMWOOD</b><br>Elmhurst<br>HA. 9-4771                          | <b>FREE WHITE AND 21</b><br>AND MIND BENDERS  |
| <b>MAIN ST.</b><br>Kew Gdns. Hills<br>Main—72nd Dr.<br>BO. 8-4618 | <b>FREUD</b><br>CARRY ON TEACHER              |
| <b>PARSONS</b><br>Parsons Blvd.<br>& Union Tpke.<br>AX. 7-3536    | <b>THE GREAT CARUSO</b><br>AND SHOWBOAT       |
| <b>TRYLON</b><br>Rego Park<br>IL. 9-8945                          | <b>FREUD</b>                                  |
| <b>CANARSIE</b><br>Ave. L. B'klyn<br>CL. 1-0701                   | <b>FREE WHITE AND 21</b><br>AND MIND BENDERS  |
| <b>FORTWAY</b><br>Ft. Ham. Pkwy<br>B'klyn<br>BE. 8-4201           | <b>THE GREAT CARUSO</b><br>AND SHOWBOAT       |
| <b>HARBOR</b><br>4th Ave.<br>B'klyn<br>SH. 8-4926                 | <b>Love Is A Ball</b><br>MANCHURIAN CANDIDATE |
| <b>PARK</b><br>5th Ave.<br>B'klyn<br>GE. 8-6001                   | <b>HORROR HOTEL</b><br>and <b>THE HEAD</b>    |
| <b>STATE</b><br>DeKalb Ave.<br>B'klyn<br>ST. 3-9435               | <b>HORROR HOTEL</b><br>and <b>THE HEAD</b>    |
| <b>SUMNER</b><br>Sumner Ave.<br>B'klyn<br>GL. 2-9128              | <b>HORROR HOTEL</b><br>and <b>THE HEAD</b>    |
| <b>DELUXE</b><br>E. Tremont Ave.<br>Bronx<br>LU. 3-7746           | <b>HORROR HOTEL</b><br>and <b>THE HEAD</b>    |
| <b>DOVER</b><br>Boston Rd.<br>Bronx<br>DA. 9-3571                 | <b>THE BIRDS</b><br>and <b>THE RAVEN</b>      |

Flicker Snickers®



"Well, you ain't Richard Burton either!"



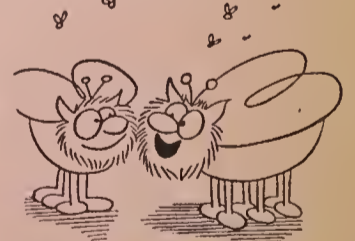
"She always shows up for Roy Rogers movies—has a big crush on Trigger!"



"No, 'Wor ond Peoce' is not a documentary on marriage!"



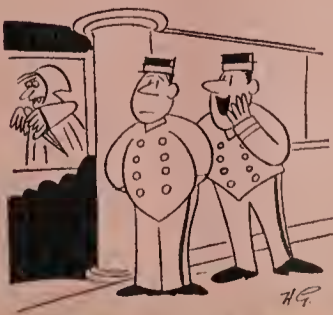
"His favorite program is on tonight."



"Let's go down to the movies... 'Come Fly With Me' is playing."



"Gosh, lady, you mean you haven't heard of the new movie credit cards?"



"If you think the movie is exciting, you should see what's going on in the balcony!"



"Look, Bob, isn't that Joyne Monsfield?"



"Maybe you're seeing too many wide screen movies?"

**AIR CONDITIONED INTERBORO THEATRES**

# Terror Test Keys Crown Campaign For Far West Dates On "Terrified"

Crown International Pictures' theory that a company-based exploitation campaign bolstered by exhibitor ingenuity will produce box-office success was vindicated again in the recent Salt Lake City and San Diego campaigns for "Terrified," company's latest release.

Actively participating in the promotion of its picture to the extent that key company personnel gave full cooperation to exhibitors, Crown started with an ingenious basic idea—the "Terror Test." Keyed to an amusing "TQ," for "terror quotient," special printed cards were distributed widely and used in radio, television and newspaper advertising. The "TQ" test permitted self-checking of ability to withstand shock and terror. A rating system from "steel nerves" to "terrified" was established. Free burial arrangements were offered to those whose "Terrified" state resulted in death.

Warren Bunting, general manager, Sero Amusement Company in Salt Lake City, exploited the new "terror test" gimmick to the utmost. He gave the ABC station an exclusive on a special midnight showing, specially priced at \$1.00. A disc jockey popularity contest provided the winner with "burial alive." They placed a coffin on an open hearse parked in front of the theatres where "Terrified" was to play. Hearse also was driven around town as street ballyhoo. Remote station hookups were set from theatre. The winning disc jockey was "entombed" and took the terror test with his listeners at the midnight opening. A parchment certificate (available via pressbook) was distributed to first-nighters.

Pictures taken of people in a coffin spotted in prominent locations were later posted in the lobby. Those with special markings won free premiere attendance. An undertaker in black suit and tall hat gave out "terror test" cards in the street. Ads were taken in all high school and college publications in the area. The ads reproduced the "terror test" cards. Bunting also advertised in the classified section of Salt Lake City newspapers for "person to be buried alive as publicity stunt." Respondents were directed to enclose pictures of themselves.

Teaser ad No. 114 in the pressbook also was used seven days in advance of the Lyric Theatre and Redwood Drive-In opening. Regular newspaper ads had the "terror test" gimmick inserted. Radio and television copy on regular transcriptions was followed by live "terror test" copy. The teaser trailer was started three weeks before playdate and the Sero circuit cross-plugged the campaign in all six of its houses.

The San Diego campaign for a four-theatre multiple engagement used the Crown basic promotion plan and introduced some innovations. Business was even greater in San Diego, also attributed to the heavy "terror test" campaign emphasis.

A personal appearance by Tracy Olsen, feminine star of "Terrified," to whom the Mayor presented the key to San Diego, included the whole range of radio and television interviews, and attendance at all four theatres.

The San Diego campaign included a tie-up with 27 Mayfair Markets for distribution of terror test cards at checkout counters, mail-



Tracy Olsen, right, one of the stars of Crown International's "Terrified," recently helped distribute "terror test" registration cards at a San Diego, Cal., supermarket before the premiere of the film in four theatres there.

## Banner Art Exhibit

An unusual exhibition of banners was on view at Cinema I and Cinema II, the two newly designed Rugoff Theatres located at 60th Street and Third Avenue, New York City. This is the 7th Invitational Art Exhibition to be held at the two art houses.

The ten banners displayed were the creative works of well-known contemporary artists.

Essentially large tapestries executed by a commercial flag company working from original sketches of the artists, the exhibit served to introduce for the first time the banner as an "art medium." Made from a variety of fabrics, the banners were suspended from rigid poles hanging flush against the walls of each theatre's interior.

The Graham Gallery originally commissioned the artists to design these banners. Following the exhibition at Cinema I and Cinema II, the banners will be shown throughout the United States under the sponsorship of the American Federation of Arts.

The exhibit of banners at the two theatres was open to the public as well as to regular patrons.

## Sudsy Sendoff For "Move"

The National Car Wash Association has appropriated a \$100,000 budget for tie-in promotion with 20-Fox's "Move Over, Darling."

More than 9,000 members in the association will call attention to the picture because it features, for the first time in screen history, a car wash sequence as an integral part of the movie.

ing by TV station KOGO of cards tied-in with their vampira-type personality, Cosmosina; a contest on "Your Most Terrifying Experience" on radio station KDEO a week prior to opening. Street ballyhoo also was used in San Diego, all playing on the "terror test" theme.

Donna Powers, who handled the campaign, reported to Newton P. Jacobs, president of Crown International, that "the terror test passed the box-office test with flying colors."

The "terror test" keyed both campaigns and represents the exploitation thinking of Crown that a powerful "theme with variations" can push a feature to satisfaction-plus and extra work for the cashier.

## THE EXHIBITORS' EXPLOITATION EFFORTS

DICK EMPEY with an assist from Bob Lynch came up with a "Student Nurse Contest" to highlight his recent campaign on Universal's "Tammy and The Doctor," at the Trans-Texas Hollywood, Ft. Worth, Texas. All hospitals and pre-med schools were contacted by letter followed up by a personal phone call. All posted the letter and contest rules on their bulletin board. Each student nurse entering the contest submitted a photograph along with a letter for judging. The contest was cosponsored by KXOL Radio Station with over 40 gratis spots being devoted to the contest with mention of the film and playdate. A promoted steak dinner for the five finalists was arranged at the Fun in the Sun Country Club. Colored pictures were taken of the group and each contestant. Miss Edna Aguila was chosen as "Miss Student Nurse of Fort Worth." Roy Stamps, from KXOL radio station, assisted in the judging and attended the affair at the country club. The winner was guest of the theatre on opening night and was interviewed by KXOL at the theatre. This resulted in additional publicity. Jack Gordon, amusement editor, Fort Worth Press, kindly mentioned the contest in his column, in a special article, and used a picture of the winner two times. Over \$2,200,000 in bottled Dermassage was issued to patrons throughout the engagement of "Tammy and The Doctor." Announcements were made both on the amusement page and the woman's page and resulted in a lot of good-will. Tie-ups were made with local drug stores. Arrangements were made with five music stores for window displays. Something different was tried in the newspaper advertising. Amusement page ads were reduced and large ads were placed daily on the woman's page. With the love-lorn column appearing on the woman's page, the teenagers were certain to be reached.

ODIS R. OWENS, manager, Keith's, Cincinnati, Ohio, and Ray Nemo, Columbia exploiteer, developed a strong promotion for Columbia's "Bye Bye Birdie" weeks before it opened. Four weeks in advance the coming attraction was heralded with huge posters, a translucency shadow box and sidewalk easel with the film stills and photos of the crowds at Radio City Music Hall in New York City. There was a sneak preview for the press and radio and tv personalities. They filled 27 downtown windows with posters, streamers and displays announcing the coming of the film. Contacts were made with radio and television stations and the newspapers were loaded down with copy and art. The Marshall News Service, which covers the Greater Cincinnati area, bannered its 12 trucks with posters and also serviced their retail outlets with the film's banners and streamers. The Cincinnati Wholesale Florists' Association distributed streamers to their 100 retail stores. RCA Victor and Columbia record companies got busy distributing displays and extra albums of "Bye Bye Birdie" to all their outlets. They persuaded the disc jockeys to give additional time for the playing of the film's records. Co-op ads were run with a number of business concerns in both daily newspapers. Posters were mounted ahead of time announcing "Birdie Hops" at 18 neighborhood dances under the supervision of the Cincinnati Recreation Commission. Single records, albums, (Continued on page EX-524)

# British Activities

By Jock MacGregor

A most touching letter from an 84 year old Birmingham mother to Darryl F. Zanuck was used with restrained dignity when L. Putsman, Gaumont, Birmingham, played the first provincial road show of "The Longest Day." She wrote telling how her eldest son had been killed on the beachhead on D-Day having just completed the signal, now famous in Divisional Annals—"Batteries taken as ordered, Sir," how he lies in an unknown grave and how she goes annually on a pilgrimage to the Normandy Battlefields. She felt that he had received such praise for his deeds that he might have a place in the film. "I am now 84," she wrote, "and pray that I'll be spared to see this wonderful film. Please forgive me, sir, for taking such a liberty in writing to you, but if you will be kind enough to get me a ticket for the first performance I would be forever grateful. I will pay for it, of course." She was Zanuck's guest for the press show but Manager Putsman decided only to advise the Daily Express of her presence. This multi million national paper gave a good space to the story and recorded that after the screening she said that she now knew exactly how it happened. Putsman also arranged for an exhibition of D-Day relics and photos at a big store and for one of the artists in the film, Donald Houston, to visit Birmingham to open it. The premiere was staged with full military honors and for the first month he managed to arrange for a different military unit to cooperate each week. An attention grabber on the opening day was a Bren gunner mounted on the canopy firing at another soldier on a nearby building site. In all 500 rounds of blank ammunition were fired.

Fred Tyler, Empire, Coventry, arranged for the only local newspaper with color printing facilities to run a four page supplement to plug his "Summer Holiday" booking. Traders cleared their windows and dressed them with a Summer Holiday motif and provided goods for a foyer display which became the talk of the town. The press campaign would have cost \$1857 to buy. The crowds waiting to see the picture were out of this world. It was retained for a second week and played to capacity throughout.

Playing "The Fast Lady," a gay British comedy about vintage cars, Lee C. Prescott of the Odeon, Bury, started his campaign a month ahead of play-date by asking the local newspapers to round up owners of 1927 Bentleys like the one featured in the film. They cooperated and he was able to muster enough to stage a motorcade which was led by a Triumph Vitesse 8, which is the prize in the national contest, sponsored by Caltex's British subsidiary, Regent Oils. Despite appalling weather 500 waited at the theatre for the procession. An excellent coverage resulted. He also persuaded a motor dealer to take advertising to announce that all purchasers of new and second hand cars would be his guest to see the film. The dealer paid for the seats and reports that the tieup provided extra business.

Playing "Just for Fun," which is aimed unashamedly at teenagers, A. A. Allen, Regal, Sidcup, established a "Teenagers' Den" in the foyer. Here he listed all the artists in the film with one exception. Patrons were asked to name the missing one. Three records by this star, given by a music store, were presented to the first three correct answers. Manager Allen is equally concerned with his older patrons and has recently visited three old people's homes. He has spoken about the cinema and reminded them that old age pensioners are admitted from Monday thru Friday to matinees at a nominal fee.

With the County Police Ball, the constabulary's social event of the year looming, Douglas Adams, ABC, Kirkcaldy, saw a chance of a public relations gesture which would also plug his "Summer Holiday" booking. He offered to produce the admission tickets and cards for the three sittings for dinner. Since the ball was on the Wednesday before playdate, he included full details of his program on the half that guests retained. For an added touch of gaiety he also provided two gross overprinted balloons.

John L. Smith of the Ritz, Edinburgh, staged a successful pets contest on his stage at the ABC minors Saturday morning show immediately before "Hatari" opened and arranged for the junior secretary of the Scottish Society of the Prevention of Cruelty to Animals, Col. D. I. H. Callender, to judge. Prizes were promoted by the SSPCA from pet food suppliers. . . . How never to miss a chance of a free press plug for a theatre: Two ABC Kirkcaldy cleaners told manager Douglas Adams how on their way to the theatre at 7 a.m. they had been amused to see a note pinned to a door reading "Anyone passing around 7 a.m. knock hard to wake me as my alarm clock is broken." They obliged. He rang the Courier and Advertiser (circ. 150,000) and got a boxed story on the main news page.

## Trailer Sells "Irma"

A unique motion picture trailer created for Billy Wilder's comedy "Irma La Douce" is being used by United Artists in conjunction with the special summer holiday engagements of the Mirisch Company and Edward L. Alperson presentation.

The trailer, shot in Panavision and Color, is divided equally between animated and "live" footage and begins with the cartoon portion, which plays as a short subject.

The title of the film is not mentioned until the mid-way point in the trailer, at which time the transition is made to sequences from "Irma La Douce," starring Jack Lemmon and Shirley MacLaine.

The unusual trailer was made by Fine Arts Productions and National Screen Service, with John Wilson and Max Weinberg, respectively, supervising the work on behalf of each of the organizations. Special music for the "Irma La Douce" trailer was provided by Andre Previn, who also scored the motion picture.



Douglas Adams, ABC, Kirkcaldy, Scotland, recently arranged these reciprocal displays in his foyer for the national contests organized by Associated British for the promotion of "Summer Holiday."

## Fashions For "New Kind of Love"

Paramount Pictures' fashion promotion for Melville Shavelson's "A New Kind of Love" was launched at the Pierre Hotel, New York City, with the premiere showing of Edith Heads' fashion wardrobe for 300 fashion editors of newspapers from throughout the United States.

Sponsored by the American Couture Society, the gala showing highlighted the expensive gowns, furs, accessories and jewels featured in "A New Kind of Love." Eight of the country's top fashion models showed 24 different wardrobes created by Miss Head, in addition to a \$50,000 Maximilian Jasmine Emba cape and seven other fur pieces.

Prior to the showing, which was moderated by Marjorie Reich, fashion editors were the guests of Kislav Gloves at breakfast. Kislav gloves are worn in "A New Kind of Love" by Joanne Woodward and other stars in the film, and are also playing an important role in the national promotion campaign.

The American-created fashions for "A New Kind of Love" are only one phase of the fashion promotion, which also encompasses fashions designed by leading European couturiers. Elaborate plans are now being set for a national tour of both the American and European fashions later this Summer.

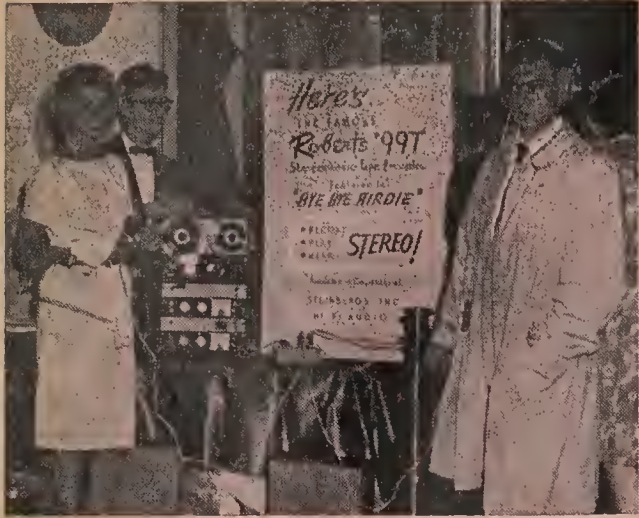
## Canadian Exhib Provides Unusual Summer Service

TORONTO, CANADA—The Roxy Theatre, Midland, under manager Wilf LaRose, is drawing more than movie fans to the box office. The movie house is providing an unusual summer service to cottage residents vacationing in the area. Too few telephones and too many appointments have turned the manager's assistant into a part-time town receptionist.

The summer dwellers mention their problems to the lady and she arranges everything from beauty parlor visits to horseback riding schedules. The satisfied patrons drop into the theatre the following day for the time of their appointment and express their appreciation.

Comments from the residents have been very, very nice and the theatre manager along with his assistant finish the day with a good feeling.

The customers? They return later in the evening well groomed and eager to sit in a soft theatre chair to enjoy fine summertime entertainment.



Patrons in the lobby of Keith's Cincinnati, Ohio, are seen listening to the "Roberts 997" stereo, first prize in a give-away contest arranged recently as promotion for Columbia's "Bye Bye Birdie." by manager Odie R. Owens, and Columbia exploiter Ray Nemo.

### Dolls, Sweets On Display For "Women Of World"

Children's dolls and unusual candies manufactured around the world are on display at the Forum on Broadway, New York City, in conjunction with the American premiere engagement there of Joseph E. Levine's "Women of the World."

On loan from Selma Sweet World, New York, the dolls and sweets are representative of the 39 countries in which the Embassy Pictures release was filmed. The display is in the inner lobby of the Forum.

combo—all local talent who put on a fine performance. Needless to say the lobby was packed. On opening day, a display truck toured the city and four bannered cars with the film stars' names, toured the downtown area and attracted lots of attention. During the first two days, David Bishop, a Keith's usher and one of the performers in the lobby show, dressed in a gold lame suit, and wearing a placard advertising the film, toured all the downtown streets during the rush hours distributing heralds. Al Schottelkotte on his late WCOP-TV newscast reviewed the Keith's lobby show opening night. A give-away contest was started during the film's second week run. Anyone could enter, whether the picture had been seen or not. All that was necessary was a person's name, address and phone number placed in the ballot box in the theatre lobby and several other downtown locations. WKRC-TV ran an eight-day promotion on its "Early Home Theatre" show for the contest with the drawing of the winners to be held on television at the end of the contest. First prize was a "977 Roberts" stereo tape



"Miss MGM Musicals" got Grand Rapids Mayor up a tree! Leaving no note untapped in its launching of a new "World Famous Musical Hits" series in Grand Rapids, Mich., MGM recently engaged a singing girl exploiter to present a set of MGM Record albums to Mayor Stan Davis of that city. Told by City Hall that the Mayor would be "up in the air," the girl, Lynn Hart, well known Michigan songstress, pursued him 100 feet up, where he was to speak at a dedication ceremony from one of the city's hydraulic buckets. The photo above appeared in Michigan newspapers, including the Detroit Free Press.

The MGM "World Famous Musical Hits" were being launched in three advance engagements at the Easttown, Grand Rapids; Della, Flint; and the Five Points, Columbia, S.C. They play on the same plan as MGM's "Golden Operettas," a one day only basis for six consecutive weeks. The musicals are "The Bandwagon," "Singing In The Rain," "Till The Clouds Roll By," "Words and Music," "Three Little Words," and "Because You're Mine."

recorder; second prize, a Bulova watch; third prize, five RCA Victor albums; and the next 10 winners, two RCA Victor albums. The radio-TV promotions for the film were very comprehensive. For in addition to the paid commercials and regular prizes, all added stunts of their own, giving away more albums, free passes, and a number of "free" spots for the film. The promotion snowballed on its own, making Keith's manager Owens and Columbia exploiter Nemo very happy indeed and creating for them a challenge to top it on future promotion efforts.

### Filmack's Rush Orders

"Filmack has devised a new easy method for exhibitors to order trailers and get 'em fast when they're in a hurry." This announcement was made by Bernie Mack, president of Filmack Trailer Company in Chicago.

"We've installed an Electronic-Secretary phone order system so customers can call in orders after nine at night when the new low phone rates are in effect," he continued. "Customers calling after 9 P.M. will be answered by recording and dictate his order. These orders can go into production the first thing in the morning and probably be in the mail the same day."

Mack noted that theatre-owners should find the system especially effective for last minute exploitation ideas and quick booking changes.

### EXHIBITORS' EFFORTS

(Continued from page EX-522)

and theatre tickets were given for certain dances called "birdie hops" as prizes. Posters were mounted a week before opening of the film at golf courses announcing that golfers making "birdies" within a three-day period would receive guest tickets for the show at Keith's. Opening day there were two live shows. WCPO's Dick Provost broadcast his noon to four p.m. show in the theatre lobby. He was assisted by four models, who during the broadcast, wearing signs advertising "Bye Bye Birdie," carrying transistor radios tuned to the Keith's lobby, stood on the busiest downtown corners passing out heralds. The evening show, with manager Owens as master of ceremonies, had singers, dancers, and a

**ALL ROADS\*  
LEAD TO THE  
COOL RKO  
ALBEE**

**FULTON & DE KALB  
DOWNTOWN-B'KLYN  
TR 5-2000**

Disney Magic  
plus  
Hayley Hi-Jinks  
...the screen's  
breeziest  
FUN!

**NOW**

**NEW YORK PREMIERE  
EXCLUSIVE SHOWING**

DOORS OPEN  
**10:30 A. M.**  
LATE SHOWS  
**TONIGHT**

Walt Disney  
presents

# Summer Magic

Starring **HAYLEY MILLS** **BURL IVEs** **DOROTHY McGUIRE**  
**DEBORAH WALLEY** Co-Starring Una MERKEL  
**Eddie HODGES**

**TECHNICOLOR**  
BUENA VISTA

plus 2nd NEW FEATURE  
**TERROR AWAITS IN THE UNKNOWN!**  
**'ASSIGNMENT-OUTER SPACE'**  
**ARCHIE SAVAGE • GABY FARINON • Technicolor**

That  
'Parent Trap'  
Girl, Hayley Mills,  
Raises the Roof  
While Trying to Keep the  
Wolf From the Door!

\*HOW TO REACH  
THE ALBEE  
IRT to Nevins  
BMT to DeKalb  
IND to Jay or Hoyt  
Bus to theatre.  
Long Island RR  
to Atlantic Ave.

**SEE and ENJOY 'SUMMER MAGIC' CARNIVAL—HOOTENANNY MUSIC—IN LO**

**THE  
BUG  
'FLITTY  
other  
hits!**

In New York, RKO Theatres recently went all-out with imaginative and informative newspaper advertising to attract patrons from other boroughs to the RKO Albee, Brooklyn, premiere of Walt Disney's "Summer Magic." The ad emphasized on eye-catching paths-to-the-theatre appeal, then listed how patrons from other boroughs could reach the Brooklyn theatre by all subway lines.

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1. 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS. 339 West 44th St., New York 36, N. Y.

## SPEAKER CONES

DRIVE-IN THEATRE SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

## THEATRE FOR SALE

FOR SALE: Lake Theatre, Door County. Modern 320 seat theatre, resort area, only one. Inquire GEORGE GERDMAN, Baileys Harbor, Wisconsin.

## THEATRES WANTED

WANT TO LEASE theatre and drive-in in town over 5,000 population in Virginia. BOX 255, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED THEATRES to lease in Northeastern Ohio or Western Penna. State all first letter or have broker contact BOX 256, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

## THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY INC., 100 Taylor Street, Nashville 8, Tennessee

## USED EQUIPMENT

100 HEYWOOD-WAKEFIELD Rockingchair Loges like new. Beautiful 22' Snack Bar. MAGNOLIA THEATRE, Burbank, California. TH 51587 after 1:00 P.M.

THEATRE CLOSING, must sell all equipment including Bodiform Seats. Best offer. Will separate. BOX 257, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

LOST LEASE—Entire Theatre—Complete booth, 300 American Bodiforms, 300 Internationals, Ticket Machine, Coinometer, 16 x 32 Screen, Curtain Motors, Carpets, 10" Wagner Letters. LOMA THEATRE, Burbank, California. TH 51587 after 1:00 P.M.

## WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N 11th St., Phila. 23, Pa.

## WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* You enable us to continue serving you, and you enable us to save the Post Office charges for each returned copy due to address changes, including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy.

*Please notify:*

**CIRCULATION DEPARTMENT  
MOTION PICTURE EXHIBITOR  
317 N. Broad St., Phila., Pa. 19107**

HANDY SUBSCRIPTION BLANK

**Yes, start sending  
MOTION PICTURE  
EXHIBITOR  
plus  
Showmen's Trade Review**

TO:

Name \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

★

Enclosed  Or bill me

\$2.00 for one year

\$3.50 for two years

\$5.00 for three years

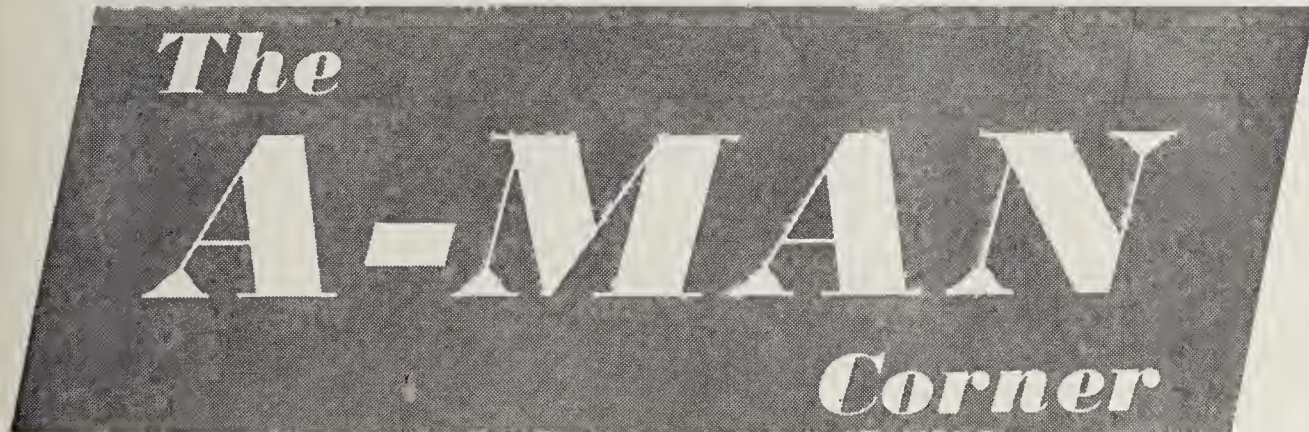
(Outside Western Hemisphere)

\$5.00 one year

\$8.00 two years

\$11.00 three years

**CLIP and MAIL TODAY TO  
317 N. Broad St., Phila., Pa. 19107**



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER OR SUPERVISOR, 16 years management, family, indoor or outdoor, available September 1. BOX A87, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Assistant Manager, must be thoroughly experienced for large house in New York City; young, have top references; salary \$100 plus incentive pay. BOX B87, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

POSITION WANTED. Projectionist, age 46, 30 years experience. Single, reliable, sober, dependable. Want permanent job in Texas. Like to work for a circuit. JOHN H. McKEEHAN, Gen. Del., Ralls, Texas. (724)

INDOOR THEATRE MANAGER, now employed, available October 1st. Baltimore, Md. area preferred. Capable, promotion minded. BOX A731, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

MANAGER AND FILM BUYER, now employed, experienced conventional and drive-in, excellent refreshment background, would like position where services, money could be reinvested in business. BOX C731, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

EXPERIENCED MANAGERS and assistant managers needed for first run locations in Baltimore City. Send complete resume, salary desired, and recent snap shot to BOX D731, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Thoroughly experienced manager large Brooklyn theatre. Seasoned circuit administration, advertising, promotion. \$200 weekly plus substantial incentive pay. Exceptional opportunity with future. Must be available immediately. Call or wire collect 212-TN 7-6677. SUITE 1206, 342 Madison Ave., N. Y. 10017. (87)

WANTED: ASSISTANT MANAGER for art house operation in the Philadelphia, Pa. area. Salary commensurate with experience and ability. Good opportunity for right person. BOX B731, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

NOW! OPPORTUNITY for aggressive, conscientious, experienced manager. Indoor and outdoor operation ARMSTRONG CIRCUIT, INC., P. O. Box 337, Bowling Green, Ohio. (724)

POSITION WANTED with future. Presently employed as General Manager, booker, buyer, independent drive-in for 12 years. 36, family man, numerous showmanship awards including Pepsi-Cola 1962 national promotional campaign. BOX A724, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

WANTED: Aggressive, experienced theatre manager, man or woman, for new conventional theatre opening early Fall near Wilmington, Del. Art house experience desirable. Excellent opportunity for long-term career with established circuit. Write details to BOX E731, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

Address all Correspondence to — **The A-MAN Corner** } Motion Picture Exhibitor  
317 N. Broad St., Phila., Pa. 19107

# American International's...Swinging...Surfing Aug. 14<sup>th</sup> Bash

STARRING BOB CUMMINGS



DOROTHY MALONE



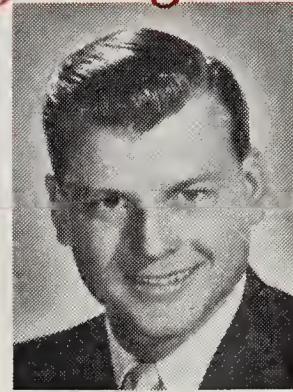
FRANKIE AVALON



ANNETTE FUNICELLO



HARVEY LEMBECK



JODY McCREA



JOHN ASHLEY

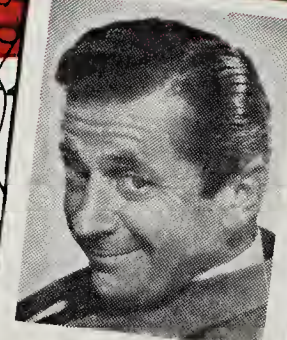


IN COLOR AND PANAVISION

AN American International PICTURE

Directed by WILLIAM ASHER · Written by LOU RUSOFF · Produced by JAMES H. NICHOLSON and LOU RUSOFF · Executive Producer SAMUEL Z. ARKOFF · Music by LES BAXTER

And Featuring DICK DALE AND THE DEL TONES



ALSO STARRING MOREY AMSTERDAM



And EVA SIX

**MOTION PICTURE**

# EXHIBITOR

**AUGUST 14, 1963**

Volume 70

Number 7

IN TWO SECTIONS • THIS IS SECTION ONE



## **UA Circuit Execs Block Dissidents**

*(See Page 6)*

## **Physical Theatre— Extra Profits Dept.**

William Dalke, Jr., recently was elected president of the Virginia Motion Picture Theatre Owners Association for the 1963-65 term.

**STANDING ROOM ONLY . . . see editorial—page 3**

# \* Hootenanny IS HERE!-AND M-G-M's GOT IT!

\*THE MUSICAL SENSATION THAT'S  
SWEEPING THE NATION!

Metro-  
Goldwyn-  
Mayer  
presents

# HOOTENANNY HOOT

With These Great Acts

The **BROTHERS FOUR**  
**JOHNNY CASH**  
**JUDY HENSKE**  
**JOE and EDDIE**

**SHEB WOOLEY**  
The **GATEWAY TRIO**  
**GEORGE HAMILTON IV**  
**CATHIE TAYLOR**

**CHRIS CROSBY**

Co-Starring

**PETER BRECK** \* **RUTA LEE**  
**JOBY BAKER** \* **PAMELA AUSTIN**

Screen Play by

**JAMES B. GORDON** • **GENE NELSON** • **SAM KATZMAN**

Directed by

Produced by

A FOUR LEAF PRODUCTION

**EVERYBODY'S BUYING 'HOOTENANNY' BECAUSE IT'S HOT**

ALREADY BOOKED FOR SATURATION IN: BOSTON, ATLANTA, LOS ANGELES, CHARLOTTE, MEMPHIS

**M-G-M IS ON THE MOVE**



# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 32nd Street and Elm Avenue, Baltimore, Md. 21211. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WALnut 2-1860.



Volume 70 • No. 7

AUGUST 14, 1963

## STANDING ROOM ONLY

CENSORSHIP at its best is objectionable. At its worst, it is downright ridiculous. The ads reproduced on this page are all from a single issue of The Minneapolis Star-Tribune. The story that they tell is enough to frustrate the most level-headed exhibitor.

The State Theatre, operated by the Minnesota Amusement Company, headed by C. W. Winchell, prepared the advertisement seen at the top of this page for the opening of Universal's "A Gathering of Eagles." This dramatic story of our Strategic Air Command is as far from being an objectionable film as a motion picture can get. If there was anything wrong with the ad, it is not apparent to us and it was not apparent to the MPAA ad code committee.

However, the Star-Tribune "Censorship Committee" decided that the art violated a set of rules set down by the newspaper's advertising department. A man and a woman are not to be shown in a reclining position. The day before the ad was to run, Minnesota Amusement was advised that it was "objectionable." The man in charge of theatre ads at the newspaper stated that he was removing the art and replacing it with different art obtained from a press book on the film. The exhibitor was told there was no time for him to prepare a new ad.

Now look at the other ads reproduced here from the amusement section of the same paper on the same day. If you had a dollar bill for every ad that features a reclining couple, you could treat yourself to a steak dinner in the fanciest night spot in Minneapolis.

We may be naive, but it seems to us that newspapers should be among the staunchest allies of the motion picture industry when it comes to opposing censorship. After all, if freedom of the screen is placed in jeopardy, then freedom of all other communications media is endangered as well. Certainly, offensive material should be rejected by newspapers. However, such would-be censors should also have the intelligence and the sense of fair play to recognize the point at which their efforts at cleanliness approach an idiotic extreme. Perhaps these same scissors-happy individuals should be turned loose on the editorial columns of their own publications. It seems to us that there is a great deal more objectionable material headlined in newspapers every day than can be found in a thousand motion picture advertisements. "A Gathering Of Eagles" was screened for members of the United States Senate, and they were unanimous in their praise. The ad campaign for the film was conceived on the same high plane. The same not be said for the sordid stories featured in newspapers everywhere to boost circulation.

Back in 1960, Paul Lazarus, Jr., then vice-president of Columbia Pictures, addressed the annual convention of the Newspaper Advertising Executives Association in San Francisco. He assailed the censorship abuses of this same Minneapolis newspaper, calling it "some of the most ludicrous, irrational behavior since Khrushchev hit the Summit."

Here it is three years later, and things haven't changed a bit.



"DEFINITELY OUT!" WE DO NOT ACCEPT ADVERTISING SHOWING MEN AND WOMEN IN HORIZONTAL POSITIONS

SO-

"WE HAVE A PRESSBOOK — WE'LL MAKE UP AN ACCEPTABLE AD OURSELVES. NO YOU CAN'T CHANGE IT! THERE ISN'T ANY TIME . . ."



THE NEWSPAPER STOOD THEM UP  
**BUT**  
ON THE REST OF THE PAGE



# NEWS CAPSULES



## FILM FAMILY ALBUM

### Diamond Rings

Robert J. Vehe, assistant manager, Stanley Warners' Highland, Chicago, Ill., and Susan Lipinski announced their engagement.

### Obituaries

Actress Mrs. Iphigenie Castiglioni, wife of actor Leonid Kinskey, died at Motion Picture County Hospital, Hollywood, Cal., after an illness of six months. Her most recent feature role was in Warners' "Rome Adventure." In addition to her husband, two daughters survive.

### "Mad" Advance At \$70,000

NEW YORK—United Artists announced that advance ticket sales for Stanley Kramer's giant comedy, "It's A Mad, Mad, Mad, Mad World" have passed the \$70,000 mark, with the opening still four months away.

Orders for the reserved seat performances, following the charity premiere of the film on Nov. 17 at the Warner Cinerama, have poured steadily into the box office ever since the New York engagement of the star-packed, laugh spectacle was announced.

The gala premiere at the Warner Cinerama will be a benefit performance for the Kennedy Child Study Center of New York City and the Lt. Joseph P. Kennedy Child Institute of Washington, D. C., on Sunday evening, Nov. 17. Mrs. John F. Kennedy will serve as honorary chairman.

### Capitol, D.C., To Close

WASHINGTON, D.C.—The National Press Club Building Corporation board of directors has signed a \$3,263,000 contract for the renovation and remodeling of the 13-story office building at 14th and F Streets, N.W. Work is expected to begin this fall. The Capitol Theatre, which seats 3342 people and occupies one-third of the space in the building, will be converted to add to the building's rentable area.

Spokesmen for the theatre circuit said it hasn't been determined when the theatre will have to close. It has been operating on a month-to-month basis.

### Gallo Heads AMPA Drive

NEW YORK—Ray Gallo, Greater Amusements, and member of the board of trustees of the Associated Motion Picture Advertisers, has again been named chairman of the membership committee, it was announced by Melvin L. Gold, AMPA president. Gallo headed the committee last year.

AMPA's new drive for members is part of its "Promote the Theatre" plan which, for the first time in AMPA's 47 year history, is encouraging membership from exhibitors outside of the New York metropolitan area.

### Loew's Stillman Dark

CLEVELAND—Loew's Stillman closed after being in operation since 1916. It will be demolished to make way for a parking garage.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., AUGUST 12

### Reade-Sterling N.Y. Setup Consolidates All Offices

NEW YORK—The three present Manhattan offices of Walter Reade-Sterling Inc., will move into the company's new New York offices at 241 East 34th street on Aug. 15, it was announced by Edwin Gage, administrative vice-president of the company.

The move is another major step for the company formed by the consolidation of Walter Reade, Inc., and the former Sterling Television Co., Inc., bringing together for the first time under one roof the theatrical film production and distribution, the television production and distribution, the 16mm and educational sales divisions, the Screen News Digest Division, and the New York office of the theatrical exhibition department of the company.

The company's executive offices continue to be located at Mayfair House, Deal Road, Oakhurst, N.J.

The company will occupy three floors of space above the new 34th St. East Theatre, which opened last July 15. The building has been completely remodeled to accommodate the theatre and office space. It is estimated that it will take four days to move all the divisions, starting on Aug. 15 and continuing through the weekend, so that all offices will be ready for business on Monday morning, Aug. 19.

The moves will be from 1776 Broadway, where Continental Distributing Division is now located; from 6 East 39th street, where television, 16mm, educational film, and Screen News Digest activities are now situated; and from office space in the DeMille Theatre on Seventh avenue at 47th street.

### Product For Apex

NEW YORK—Apex Films, recently formed independent distribution firm, has acquired, for United States distribution, the films of Argentina's director, Leopoldo Torre Nilsson, it was announced by Harry Fellerman and Sam Sigman, who head the firm.

### New SAG-MPA Contract Holds Line On Wages

HOLLYWOOD—Under a two-year contract between the Screen Actors Guild and the Motion Picture Producers Association, a cast will be shown on the screen at the end of each picture on which shooting begins on or after Sept. 15 of this year. The list, however, need not include stars nor performers who had insignificant roles. The producer will have the right to decide which actors are to be listed, but all these names must have the same size letters.

Another matter discussed in negotiations was pay television. The actors had claimed they were entitled to additional payments if a movie were shown on pay-tv. The new contract provides that if the movie goes on pay television either side has the right to reopen the contract or, if no agreement is reached, to terminate the contract.

Wages were not an issue. The actors had announced in advance that, in order to stimulate production of movies in Hollywood, they a week. The actors reasoned it would be would not ask for increases. The minimum wage for screen actors is \$100 a day and \$350 better to get more employment at the same wage than less at a higher wage.

The terms of the contract were contained in a joint announcement by George Chandler, president of the guild; John L. Dales, executive secretary; Charles S. Boren, executive vice-president of the producers' association; and Richard Jencks president, Alliance of Television Film Producers.

### Omaha House To Reopen

OMAHA, NEBR.—The Dundee will be reopened this fall after having been closed since December, 1962.

The theatre, owned by Cooper Foundation Theatres, will be leased to a Minneapolis theatre operator whose lease begins in September.

The theatre had been operated recently by Cooper as an outlet for foreign films, then had been remodeled to accommodate Todd-AO big screen productions. It's closing preceded the Dec. 21, 1962, opening of the then Indian Hills Theatre for Cinerama.



Seen at a recent "Zulu" press conference in New York City were, left to right, Adolph Zukor, Paramount board chairman; George Weltner, Paramount executive vice-president; Stanley Baker, co-star and co-producer of the film; Joseph E. Levine, Embassy Pictures president; Barney Balaban, Paramount president; and Leonard Lightstone, Embassy executive vice-president.

# N.Y. Classification Battle Brewing

## Board Of Regents Moves To Revive Oft-Beaten Bill; Would Rate Films As To Suitability For Children

ALBANY—Resumption of the legislative battle over film licensing and classification may be expected, with renewed fury, if the Joint Legislative Committee on Offensive and Obscene Materials recommends at the January session adoption of the Regents' suggestions for "retention of the present requirement of prior licensure of all motion pictures exhibited in the State of New York," and incorporation in the sections of the Education Law providing for such licensure, of the "authority to rate films as to their suitability for young persons of school age."

The Regents, after months of consideration, forwarded to Assemblyman Luigi R. Marano, Brooklyn, chairman of the Joint Committee, a two-page statement of "Recommendations for Revision of the Motion Picture Law."

Chancellor Edgar W. Couper, Binghamton, in releasing the memorandum for publication, revealed that it had been transmitted by Dr. James E. Allen, Jr., State Commissioner of Education, "on behalf of the Board of Regents," to Marano. The Regents waited for 10 days after Dr. Allen wrote Marano, before publicly announcing their stand.

Joint Committee's 1960-61-62-63 bill for "advisory classification" by Education Department's Motion Pictures Division, in licensed films, of those considered "suitable" for public exhibition before children enrolled in the primary or secondary schools under the Department's jurisdiction, was bitterly opposed by Motion Picture Association of America, COMPO, and other industry organizations, as well as by the influential American Civil Liberties Union.

The added recommendation now is that authority to rate films for school-agers be incorporated in the statute. The reason the Regents offered is their belief that "the regulation of motion picture exhibition on the present basis does not provide adequate protection for children and young people of our community, who are being increasingly exposed in public motion picture theatres to films unsuitable for their level of social and emotional maturity."

The statement added, "In view of their responsibility to foster the development of those cultural conditions under which young people can best fulfill their potentialities as free, responsible citizens, the Regents feel it is incumbent upon them to urge strongly that the authority to rate films as to their suitability for young persons of school age (up to 16) be incorporated in the statute."

Board spelled out the "classification" phase thus: "The criteria governing the rating procedure should go beyond the area of legal obscenity, and should reflect the broader concern for the moral and emotional well being of young people. Legislation authorizing the rating of films should be so drawn as to exclude also children of school age, unaccompanied by parent or legal guardian, from the exhibition of films rated as unsuitable for them.

"It is recognized," the Regents continued, "that there are differences in the levels of

## House Unit Approves Tax Averaging Provision

WASHINGTON, D.C.—The House Ways and Means Committee has given final approval to a tax bill provision which would permit tax averaging over several years by actors, authors, and others whose income varies widely from year to year.

It is estimated that these taxpayers will save \$40 million a year if the bill passes with this provision intact.

Persons averaging one-third more (minimum \$3,000 more) than the average of the four preceding years could average income for tax purposes.

The Screen Actors Guild has long sought such tax averaging as have other Hollywood groups.

## Admission Receipts Rise

WASHINGTON, D. C.—Figures released by the Department of Commerce showed that \$1,405,000,000 was paid for admission to film theatres during 1962. This was up from \$1,369,000,000 in 1961; from \$1,298,000,000 in 1960; and from \$1,271,000,000 in 1959.

Motion pictures accounted for \$882 million of national income in 1962 compared with \$934 million in 1961; \$879 million in 1960; and \$865 million in 1959. This is not a measure of receipts, box office or otherwise, but is on a "value added" basis. This is arrived at by subtracting from gross receipts the cost of materials and/or services.

emotional maturity, and also that the attitudes of individual families will vary. Since parents or guardians are in the best position to evaluate these factors, the rating requirements should be informative for parents, but should not interfere with the exercise of individual judgment by parents wishing to accompany their minor children."

Although the Regents' declaration may not specify that the ratings the Board suggests shall be "binding," the general opinion on Capitol Hill is that such is implied—for "unaccompanied" school children.

The idea, broadly, is similar to that recommended by a five-man study commission appointed in the Province of Quebec, Canada, to suggest revisions to the film licensing statute enforced there by or through the Board of Cinema Censors. The commission's report, which included a recommendation for junking pre-censorship requirements in the case of "adult audiences," was not enacted—according to the best information available here.

MPAA and other groups opposing "censorship" and "state classification," will probably have their hackles further raised by a sentence in the Regents' statement. After commenting that the board has "also taken cognizance of constitutional considerations and recent court decisions which limit the authority of governmental agencies in the exercise of control over the exhibition of motion pictures and other communications," statement set forth: "The Regents believe, however, that the corrosive social effects of commercial exploitation in public places of amusement of material appealing to prurient interest, make necessary the exercise of such controls."

## Sinatra's Reprise, WB Record Firms Merge

BURBANK, CALIF.—Jack L. Warner and Frank Sinatra jointly announced that negotiations have been completed for a merger of Warner Bros. Records and Reprise Records into a single company; to be known as Warner Bros. Records-Reprise Records Co.

The statement emphasized that both organizations and both labels will continue. No change in distributors, foreign licensees, or personnel is contemplated.

John (Mike) Maitland, president of Warner Bros. Records, will be president of Warner Bros.-Reprise, and Morris Ostin, of Reprise, will remain in charge of the Reprise division. Sinatra will remain active with the merged company and serve on the board of directors.

As an entirely separate deal, Sinatra will be employed by Warner Bros. Pictures, Inc. as a consultant and will work on various package deals with Steve Trilling under the guidance of Jack L. Warner.

Also, currently under discussion—again as a separate transaction—are deals with Sinatra Enterprises to produce feature pictures to be financed and distributed by Warner Bros. Howard W. Koch will continue as executive producer for Sinatra Enterprises.

These deals would be similar to the recently completed "4 For Texas," starring Frank Sinatra, Dean Martin, Anita Ekberg, and Ursula Andress, which was produced by a joint venture which included not only Sinatra Enterprises, but also Associates and Aldrich and Claude Productions, Inc. Another Sinatra Enterprises-Claude Productions, Inc. joint venture is preparing "Robin and the 7 Hoods," which goes before the cameras in October.

## NGC Execs Tour Circuit

NEW YORK—Irving H. Levin, executive vice president of National General Corporation, and Robert W. Selig, vice president of theatre operations, "hit the road" last week for an all-circuit tour to launch the President's Week—Sept. 11 to 17—honoring Eugene V. Klein.

Carrying a first-hand report on NGC's expansion and business-building program, Levin and Selig will take part in a series of division meetings aimed for the special week dedicated to the chief executive of the diversified 225-theatre motion picture circuit.

Levin will outline to the company's district and theatre managers NGC's recently announced plans on entry into film production, closed circuit theatre color-tv, concerts-live star entertainment, real estate development, Mobile Rentals, Mission Pak, and vending-merchandising operations.

Selig's report will deal with the company's theatre expansion program and new promotion-exploitation ideas.

## Technicolor Earnings Up

NEW YORK—Technicolor, Inc., and its subsidiaries for the six months ended June 29, had earnings of \$1,703,199 or 64 cents a share on 2,658,671 shares outstanding. This compares with \$828,607 or 31 cents a share on 2,637,478 shares in the corresponding 1962 period.

# UA Theatres Refuses Special Meet; Skouras Links Raid To Calif. Deal

NEW YORK—The board of directors of United Artists Theatre Circuit, Inc., rejected the request of a group headed by one of its number, Maxwell Cummings, for the calling of a special meeting of stockholders to remove all other directors of the company and replace them with nominees picked by the outside group.

In its demand, the group claimed ownership of only 263,300 shares of stock, although in its public releases it claimed to speak for substantially more shares. The demand was rejected on the advice of counsel that it was made by holders of less than the number of outstanding shares called for under the applicable law and the by-laws.

It was pointed out that any such meeting would involve two expensive meetings of stockholders for the same purpose in less than four months.

The board voted approval of a reorganization plan involving acquisition of an additional 50 per cent of the outstanding stock of United California Theatres, Inc. The acquisition will involve an exchange of 740,000 shares of United Artists Theatre Circuit stock for the United California stock now owned by the Naify family of California. Upon completion of the exchange, United California will become a wholly-owned subsidiary of United Artists Theatre Circuit.

"Consummation of this transaction will very materially increase United Artists Theatre Circuit's income and assets and marks substantial progress towards completion of a plan of action begun when I first became president in 1950," Skouras announced. "For years we have been striving to unite our operations rather than have them run in six autonomous companies," he continued.

"Acquisition of the balance of the United California stock has been sought for many years and marks the culmination of intense negotiations over the past several months. It is the most material and favorable achievement in the affairs of United Artists Theatre Circuit in the company's history," he concluded.

In connection with the group which said it would "wage a proxy contest for control of the company," Skouras pointed out that in the "amazing proxy which they requested stockholders to sign, they ask that three of their number be appointed your agents and attorneys to vote all YOUR stock 'at any annual or special meeting of stockholders of United Artists Theatre Circuit, Inc., called on before March 1, 1964 . . . with all powers . . . with respect to any and all business which may come before any such meeting or meetings. . . .' In other words, they have asked, in effect, that you give them a complete blank check to vote any way they wish on any matter that may come before any and all meetings of stockholders of your company, special or otherwise, between now and March of next year."

"If you signed such a proxy or were to sign one now and if it remained unrevoked," Skouras continued, "you would have no say whatsoever on how your stock is to be voted on anything in the next seven months. This could include not only the removal of present directors and election of directors at the next annual meeting in December, but anything else as well they might like to vote, including dispositions of your company's assets."

## TOA Offers Foreign Tours To Follow N.Y. Meeting

NEW YORK — TOA is offering two special 20-day tours to its members following the theatre owners convention here Oct. 28-31.

The first tour, a "Magic Carpet" tour of Europe and Israel, departs New York by jet on Nov. 1, and has stopovers in Madrid, Rome, Tel Aviv, Jerusalem, Negev, Tiberias, Haifa, and Paris, before returning to New York by jet on Nov. 20. Cost is \$1025.00 per person.

The second tour, a "Tiara" tour of Europe, departs New York by jet Nov. 1, and has stopovers in Madrid, Rome, Florence, Milan, Geneva, and Paris, before returning to New York on Nov. 20. Cost is \$845 per person.

Both tours are available only to members of TOA and their immediate families. Rates include air, rail and motor transportation, hotels, meals, transfers, sight-seeing, services of a multi-lingual guide at every stopover, tips and taxes, and special events.

"Although these people would hope to remove substantially your entire Board and replace them with their own directors, they nonetheless have given you names of only six proposed new directors. Just what these people want, except to grab immediate control, what they specifically plan to do with your Company and what they hope to get out of it, has not been disclosed; nor have they explained why they complain on the one hand about the operations of the Company while on the other hand they admit having bought the bulk of their stock over recent months. For what purpose?"

"They are well aware, since their chairman is a director of the Company, of the negotiations that have been going on for the acquisition of United California and the general program of consolidation for which we have been striving so long. Yet, they give no inkling of whether or not they favor this program. Would they reject the consummation of the United California acquisition? Or do they want to get quick control of your Com-

(Continued on page 14)

## UA Votes Stock Dividends; Cash Goes For Product

NEW YORK—The board of directors of United Artists declared a two and one-half per cent semi-annual dividend on the common and class B common stock payable in common on Oct. 29 to stockholders of record Sept. 13. A similar dividend will be forthcoming for the next six months. The declaration is on a basis of one share for each 40 held. Stockholders will be "given ample opportunity to apply their fractional share interests toward the purchase of a full share," and they will be so informed. The company thus went off cash dividends to preserve cash for commitments and production.

The company has paid a cash dividend since 1957 and in recent years this has been 40 cents a quarter. About 1,400,000 shares are outstanding.

The common stock dropped three points on the news.

UA recently obtained \$8 million from Bank of America for new production.

Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president, in announcing the decision of the board to declare a stock dividend in lieu of continuing the cash dividends for the last six months of this year, stated that the company has an unprecedented inventory of important motion pictures for future release, completed, and in process, and it was considered advisable, in order to accomplish this program on a most favorable basis, to utilize so far as possible the cash resources of the company toward that end, instead of through use of additional bank credits.

## Curtain Up On "Lady"

BURBANK, CALIF.—"My Fair Lady," conceived as the most lavish and costly production ever to be filmed by Warner Bros., burst into full splendor yesterday (Aug. 13) when the cameras began rolling at the Warner studios on the opening scene.

The spectacular production began on Warner Bros.' largest sound stage, Stage 7, in an appropriately spectacular manner—a rainy night at Covent Garden, alive with gaudy opera-goers and loud with the caterwauling of cockney flower vendors. It is the scene where the egotistical speech expert, Professor Higgins, encounters Eliza Doolittle, "so deliciously low, so horribly dirty," the prisoner of the gutters whom he capriciously undertakes to change into London's most enchanting lady.



Salah M. Hassanein, president, Skouras Theatres Corporation, second from left, recently welcomed, left to right, Cathy Dunn, Virginia Mayo, Michael O'Shea, Diana Dors, and Horace McMahon to the opening of the new Skouras Closter, located in the Closter Shopping Plaza, Closter, N.J.

# Bid Now . . . Screen Later

(IT MAY BE LEGAL, BUT IS IT ETHICAL?)



DISTRIBUTION CO., INC.

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477 Madison Avenue, New York 22, N. Y. • PL 9-3880

DISTRIBUTORS OF WALT DISNEY PRODUCTIONS

Dear Mr. Exhibitor:

It isn't very often that Buena Vista will solicit an offer for a motion picture five months in advance of its release date. Walt Disney's all cartoon technicolor feature production "SWORD IN THE STONE" (running time approximately 80 minutes) is a motion picture worthy of such a solicitation. We are, therefore, inviting your offer as outlined on the attached bidding invitation form. We regret that we can not offer this picture for screening at this early date as it is now in its final stages of completion.

We call to your attention the fact that "SWORD IN THE STONE" is available starting Wednesday, Dec. 25th and we wish to advise you that any offers submitted must contain this starting date of Dec. 25th. We will not consider any offer that contains a date prior to Dec. 25th. Your full playdate must be part of your offer.

Very truly yours,

BUENA VISTA DISTRIBUTION CO., INC.

Competitive Bidding Department

No agreement will be binding on this Corporation unless in writing and signed by an officer.



DISTRIBUTION CO., INC.

© WALT DISNEY PRODUCTIONS

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DISTRIBUTORS OF WALT DISNEY PRODUCTIONS

Dear Mr. Exhibitor:

Attached is a bidding invitation form for Walt Disney's "THE INCREDIBLE JOURNEY", based on the novel by Sheila Burnford which was on the best seller list for 39 weeks.

Walt Disney's motion picture recreates, in vivid Technicolor, the remarkable adventures of this now famous animal trio in the actual setting in northern Canada.

"THE INCREDIBLE JOURNEY" tells the story of two dogs and a Siamese cat, household pets, who survive a 250 mile trek across the rugged Canadian wilderness in search of the family they loved. Running time between 90 and 100 minutes.

We regret that screening prints are not available at this time.

Sincerely,

BUENA VISTA DISTRIBUTION CO., INC.

Competitive Bidding Department

No agreement will be binding on this Corporation unless in writing and signed by an officer.

ANYONE who has followed the editorials in MOTION PICTURE EXHIBITOR knows our views on the competitive bidding situation as presently administered in the motion picture industry. In the search for the very last dollar, some industryites are jeopardizing the future of the entire business.

Exhibitors have complained to distributors; they have complained to the Department of Justice. Exhibitor organizations have passed resolutions rapping bidding abuses; they have even sought government intervention without success. Still, the bidding abuses mount, and the situation of many theatres becomes more and more desperate.

Recently, exhibitors received two letters from the "Competitive Bidding Department" of Buena Vista Distribution Co., Inc. As a matter of fact, that is the way the letters were signed—"Competitive Bidding Department"—without anyone's signature. These two letters are reproduced at the top of this page, and it is understandable why a sales executive would prefer to leave them unsigned. Is it possible that the gentlemen in question were ashamed?

We are not lawyers. We are trade paper reporters doing our best to cover the rapidly changing industry scene, and in the process, serve our subscribers by keeping them informed. Perhaps the sales practices detailed in these two letters are entirely legal. Probably they do not violate any statute. They do, however, violate accepted business ethics, and in that regard they are unconscionable.

Theatre men in the main are struggling to remain economically afloat. They are forced by circumstances to acquiesce to

many business practices they would not condone if their competitive position were stronger. At some point, however, the line must be drawn. At some point, a businessman must say, "I will go no further." At some point, he must say, "No." In unity there is strength, and if the great exhibitor organizations and the important individuals in exhibition would cry out together, their collective voice must be heard.

We have come to the point in the competitive bidding struggle when such an outcry is necessary. If a distributor has the right to try to lock up important holiday dates months in advance, then an exhibitor has the right to know everything there is to know about the feature film in question. To bid intelligently on the basis of a brief written synopsis is not just difficult, it is impossible.

If anything in this business requires a complete overhaul, it is the competitive bidding procedure. Today, it operates in an atmosphere of fear and distrust. Exhibitors find themselves bidding with other theatremen whose situations are not at all comparable. In the long run, the winner of a bid is just as bad off as the loser, who never really knows why he lost the film. The entire procedure is cloaked in mystery, and that cloak must be stripped away. If we must have bidding, let it be realistic, above board, and businesslike. In short, let it be ethical.

It is no wonder that the two letters reproduced here are unsigned. As Abraham Lincoln said, "Let no man utter anything for which he would not willingly be responsible through time and eternity."



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**BIGGER THAN UNIVERSAL'S BIGGEST!**

**BIGGER THAN "THAT TOUCH OF MINK" at**

**Radio City Music Hall, N.Y.**

**Keith Theatre, Cincinnati, Ohio**

**Colonial Theatre, Allentown, Pa.**

**Civic Theatre, Portland, Me.**

**Capitol Theatre, Springfield, Mass.**

**Strand Theatre, Albany, N.Y.**

**Florida Theatre, Jacksonville, Fla.**

**Troy Theatre, Troy, N.Y.**

**Byrd-State Theatres, Richmond, Va.**

**Des Moines Theatre, Des Moines, Ia.**

**Multiple Theatres, Los Angeles, Cal.**

**ALL TIME UNIVERSAL RECORD**

**at Fox Theatre, Atlanta, Ga.**

**Roxy Theatre, Atlantic City, N. J.**

**ALL TIME RECORD at Dupont Theatre, Washington, D.C.**

**Fox Theatre, Columbia, S. C.**

**..BIG OR LITTLE TOWNS"THE THRILL OF IT ALL"**

**IS A RECORD BREAKING BLOCKBUSTER EVERYWHERE!**



# Hyman Meets With Sales Toppers In Quest For Orderly Release Plan

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, in furtherance of his continuing campaign for the Orderly Distribution of Quality Product Throughout the Year, entered into two weeks of luncheon meetings with the sales and promotion heads of the major distribution companies. The conferences started yesterday (Aug. 13) and run through Thursday, Aug. 22.

This is the third consecutive year of the luncheon meetings though Hyman's Orderly Distribution campaign is now in its eighth year.

"We have found that much more can be accomplished in an atmosphere of relaxation," said Hyman, "and we certainly want the utmost of cooperation from the distributors in repairing the weak links in a more even flow of business at the boxoffices of theatres throughout the United States and Canada.

"Meeting with the sales chiefs and the promotion top men at the very last moment before our new Orderly Distribution book goes to press affords all of us an additional opportunity for the reconsideration of release schedules," continued Hyman. "The forthcoming book will be the most complete we have ever issued and the special effort has been taken by me and my associates to help exhibitors make history in the fourth quarter of the current year.

"Hurculean tasks confront both the exhibitor and the distributor in the closing months of 1963 if we are to overtake, at least in appreciable part, the business which was lost to us because of the devastating weather everywhere in the first quarter.

"I am confident that the Committee of One Hundred plus the thousands of other exhibitors who support the Orderly Distribution of Quality Product Throughout the Year, will get behind this monumental effort of our industry to truly make the final months of 1963 really outstanding," emphatically stated Hyman.

The first of the luncheon meetings was with the representatives of Warner Bros. who included Morey "Razz" Goldstein, Ralph Iannuzzi, Larry Leshansky, Jules Lapidus, Hal Blumberg, Dick Lederer, Joe Hyams, Ernie Grossman, and Max Stein.

Today (Aug. 14), Hyman and his associates are meeting with the United Artists toppers including Jim Velde, Carl Olson, Al Fitter, Gene Tunick, Fred Goldberg, Gabe Sumner, Mike Hutner, and Al Fisher.

The meet with Metro-Goldwyn-Mayer is set for Thursday, Aug. 15. Morris Lefko will head the group, accompanied by Lou Formato, Herman Ripps, Mel Maron, Saal Gootlieb, Harold Zeltner, Clark Ramsey, Dan Terrell, Emery Austin, and Bill O'Hare.

Friday, Aug. 16, the Columbia group will meet with Hyman. They will include Rube Jackter, Milt Goodman, Jerry Safron, Marty Kutner, Joe Frieberg, Bob Ferguson, Ira Tulipan, and Dick Kahn.

On Tuesday, Aug. 20, Irving Ludwig heads the Buena Vista representatives who include James O'Garra, Leo Greenfield, Herb Robinson, Howard Hein, Charles Levy, Bob Dorfman, and Stuart Ludlum.

The 20th Century-Fox meeting will be held on Wednesday, Aug. 21. Due to be present are Joe Sugar, Bob Conn, Bob McNabb, Tom McCleaster, Bill Gehring, Jonas Rosenfield,

## Mass. Circuit Announces New Art House Expansion

SPRINGFIELD, MASS.—Samuel Goldstein, Western Massachusetts Theatres, Inc., president, plans the circuit's most ambitious construction projects in many years.

Eight to 10 motion picture theatres are to be built, bulk of them containing seating capacity between 500 and 700, and adjacent to adequate parking facilities.

Moreover, in the main the theatres will cater to the art theatre patron, screening product probably on a two-a-day basis.

As for construction sites, the Pittsfield and Greenfield areas of western Massachusetts are initial targets. Each theatre will be situated on tracts six to eight acres in size.

In other Goldstein developments, the company has purchased the Strand, Holyoke, and Capitol, Pittsfield, from New England Theatres, Inc. (AB-PT) for an unspecified sum, and both houses are being refurbished and redecorated.

## "Thrill" At Radio City

NEW YORK CITY—When fire in a transformer under a sidewalk beneath the theatre marquee threatened a power shortage, the day's final showing of U's "The Thrill Of It All" and the stage show were cancelled at Radio City Music Hall and 6,200 patrons were given return-ticket refunds and ushered out.

Jr., Harold Rand, Rodney Bush, and Abe Goodman.

Paramount is scheduled for Thursday, Aug. 22. Charles Boasberg will attend with Hugh Owen, Tom Bridge, Al Taylor, Ed DeBerry, Jack Perley, Ben Schectman, Martin Davis, Joe Friedman, Jerry Levine, and Bernard Serlin.

The final scheduled luncheon meeting in Hyman's current campaign is with Universal-International on Friday, Aug. 23, represented by Hi Martin, Phil Gerard, Herman Kass, Paul Kamey, and Jerry Evans.

## Off-Again-On-Again Story Of Penna. Amusement Tax

HARRISBURG—The movie tax repealer was pretty much of an off-again-on-again proposition in the closing days of the 1963 session of the Pennsylvania Legislature.

With the support of Philadelphia legislators, the bill to remove local movie admission tax was passed on its fourth try in the House of Representatives, but the Senate Rules Committee promptly killed it by not reporting it out for a vote as time ran out.

Whereas only two Philadelphia legislators, both Democrats, voted for the measure when it failed 91-86, there were 23 voting for the bill, including Republicans and 21 of the 36 Democratic members from Philadelphia.

Pittsburgh Democrats, advised in advance of their Philadelphia colleagues' plans, made appeals from the floor that they oppose the measure. Pittsburgh Mayor Joseph M. Barr had asked for defeat of the bill on the grounds the city needs the \$400,000 annual revenue it receives from taxes on admissions to movie houses.

Philadelphia repealed its admissions impost on motion picture theatres five years ago. Ironically, it now is backing a separate bill to permit its school district to collect five per cent on every admission as a means of raising money.

The repealer was defeated twice during the week of July 22 and the rules had to be suspended after the second defeat on July 26 to permit the final try on July 29. It passed once during the week, but the vote was wiped out on charges of "voting irregularities."

## New Conn. "Hardtop"

HARTFORD—Fifth new "hardtop" theatre project for the Connecticut Valley in as many weeks has been disclosed.

Capitol City Associates and Reynolds Aluminum Service Corporation announced plans for a \$10.5 million real estate investment, containing twin 30-story apartment buildings, an underground garage, an 800-seat motion picture theatre, an office building, and some retail facilities, at Bushnell Plaza, region between Hartford's Main and Wells streets, opposite City Hall.

Two first-runs—Loew's Poli and Loew's Palace—will be demolished to make room for the multi-million dollar project.



William Thedford, National General, is flanked by Annette Funicello, star of American International's "Beach Party," and Deborah Walley and her husband, John Ashley, also of "Beach Party," at a recent poolside affair for Los Angeles area exhibitors following a screening of the film. AIP sales vice-president Leon P. Blender is at the right.



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# ACCLAIMS

# BOXOFFICE

# THRILLER!

“To say Hammer Films exercise a monopoly on the production of suspense and thrill films would be a slight exaggeration, but it is true that few producers anywhere do them more effectively. “Kiss of the Vampire” is no exception. The film obviously will have its greatest appeal to those who like their film fare eerie, but it’s lively entertainment for the rest of us.”

MOTION PICTURE DAILY

“Horror thriller made with style, intelligence and dramatic excitement. Excellent fare. The image of horror pervades. It is handsomely mounted and intelligently presented. It has the elements of story, lavish sets, fine acting to win praise and popular appeal.”

*The Film* DAILY

“Shriek trade will love it. Horror fans will dig this latest effort from Hammer. Slickly produced color story of evil doings replete with suspense, demonism and mystery tightly wrapped in a skillful package of effective performance and well-paced direction. Solid entry in the exploitation pic sweepstakes. Slick chiller.”

VARIETY

“All departments commonly slighted in production of blood-curdlers give an outstanding account of themselves in “Kiss of the Vampire”. Genuinely distinguished. “Kiss of the Vampire” is far from a routine goose-bumper. Chilling. Will satisfy the most demanding horror-hungry audience.”

THE HOLLYWOOD REPORTER



D EVANS • NOEL WILLMAN • EDWARD DE SOUZA • JENNIFER DANIEL • BARRY WARREN  
by JOHN ELDER • Directed by DON SHARP • Produced by ANTHONY HINDS • A Hammer Film Production

Universal Release

# High Point, N.C., Exhibs Accused Of Dragging Feet On Integration

HIGH POINT, N. C.—The chairman of the High Point bi-racial committee which has been working on integration problems here said July 30 that it can not announce when motion picture houses will integrate since theatre managers have accused the committee of "harrassing them."

The statement was made to a group of Negroes by Capus M. Waynick, who also is a special aide to Governor Terry Sanford of North Carolina on racial problems. He said other than theatres, integration in various degrees has been effected in most other areas here.

Negro integrationists have expressed dissatisfaction with progress made in attempts to integrate local theatres and have threatened to resume demonstrations on a massive scale.

Mayor Floyd Mehan said he would try to arrange a meeting with theatre managers to negotiate further regarding opening of theatres on a non-segregated basis.

Meetings with representatives of the Congress for Racial Equality (CORE), who acknowledged gains by the bi-racial committee in desegregating local facilities but said segregated theatres still are a "sore spot," the mayor reported that the management of the Carolina has contended it cannot feasibly admit Negroes in view of a court action brought some time ago seeking to force admittance of Negroes. Basis of the suit is that the Paramount can not be legally segregated since it leases its space from the City of High Point in a building supported by tax funds.

CORE leaders told the mayor they would drop the court action against the Paramount if the management would lower racial bars voluntarily, and the mayor promised that he would attempt to arrange a meeting with theatre managers at which CORE representatives would be invited to attend.

The mayor said management of the Center was refusing to open its doors to Negroes as long as the Paramount remained segregated.

Meanwhile, the bi-racial committee has established what it terms a "new line of communications" with Negroes on racial matters, having met with a group of 25 Negro business and professional leaders to discuss the local situation. Previously, the committee had dealt almost exclusively with organizations such as CORE and NAACP.

The Negro business leaders were advised not to look for immediate admission of Negroes to local theatres. They were told that management of the two local white motion picture houses has shown little signs of yielding to persuasion by the committee.

Waynick told the group, however: "I'm hopeful."

The committee said it welcomed an expression of confidence by the Negro delegation since it recently had been the target of "of so much criticism" by CORE and NAACP.

Mrs. Della Mitchell, chairman of the High Point CORE chapter, said plans were being made for more silent marches through the downtown section to protest continued segregation practices at theatres, bowling alleys, and a few restaurants.

At Thomasville, Harry B. Finch, chairman



Large crowds recently greeted the reopening of Loew's College, New Haven, after extensive remodeling, with Columbia's "Bye Bye Birdie."

## Loew's College Reopens

NEW HAVEN, CONN.—As part of the company's building and remodeling program, Loew's Theatres reopened the College after a complete facelifting. The theatre sports a new marquee, front, and lobby, respaced and recovered seats, new screen, new Super-Cinex High Intensity lamps and thermostatically controlled air-conditioning equipment. The entire interior of the theatre has been completely redecorated.

The new showcase was given a Broadway opening with festivities lasting from noon till late evening. Mayor Richard C. Lee officially reopened the theatre when he snipped the ceremonial ribbon.

Loew's has a program of updating and remodeling their theatres, both in New York City and throughout the country. The College remodeling falls on the heels of the remodeling given the Orpheum, New York City. Next on the company's expansion program is the Embassy due to open in Washington, D.C., on Aug. 29.

of that city's bi-racial committee, announced July 30 that the group has conferred with S. T. Stoker, manager, Davidson, target of a number of ant-segregation demonstrations, but made no statement as to whether a decision of any kind had been reached.

At Goldsboro, CORE and NAACP leaders announced July 29 that a city-appointed race relations committee has made no progress in integrating motion picture houses and other facilities and that demonstrations, which had been called off temporarily to give it time to negotiate, would be resumed.

The Rev. J. E. Arenett, a leader in the integration movement, said "every means at our disposal" will be used to eliminate racial barriers. He said, "We are calling on high level leadership in state and national organizations to offer us every assistance possible."

The demonstrations at Goldsboro were called off seven weeks ago.

At Winston-Salem, mayor M. C. Benton, in response to questions by a spokesman for CORE, said Aug. 1 that as a result of efforts by the bi-racial committee there all theatres, hotels, and motels now are racially integrated.

## Texas Theatres Qualify For Concession Tax Cut

DALLAS—In a letter from Kyle Rorex, executive director of Texas COMPO, Texas exhibitors were told that the new law and subsequent ruling by the state comptroller requires that they maintain adequate records to prove their claim to exemption from payment of tax on concession sales of 24 cents or less.

The comptroller's ruling states the tax on concession sales must be computed and paid on the basis of two per cent of the gross receipts, but allows for an exemption on paying the tax on all sales under 25 cents in cases where the total receipts in this category exceed 50 per cent of the total gross.

The comptroller ruled further that while records must be kept daily, the under 25 cent figures must average 50 per cent over the entire quarterly period for an exhibitor to qualify for the exemption.

Exhibitors applying earlier for exemption permits have received instructions from the comptroller's office as to how to maintain records to substantiate their claim for exemption.

One of the three suggested bookkeeping systems involves a separate ledger record of sales made under 25 cents and those made over 25 cents. Texas COMPO, as a result of negotiations with the comptroller, has obtained permission for exhibitors to keep a record of only those individual sales amounts over 25 cents when seeking approval for exemption of the tax on sales under 25 cents.

By using this more simplified method, exhibitors can subtract the recorded amount of over 25 cent sales from the tabulated total concession gross to obtain the amount involved in sales under 25 cents. If the total sales under 25 cents divided by the total gross equals 50 per cent or more, the tax is due only on the sales over 25 cents and the under 25 cents sales are exempt.

Another method suggested involved issuance of guest checks and their separation into under or over 25 cents categories. The final alternative allowed the use of cash register tapes to differentiate between the sales amounts.

For the past year many exhibitors have paid under protest that portion of the tax involving sales under 25 cents. Texas COMPO currently has a lawsuit in effect to recoup many of these payments made under protest.

## Tisch To Garden Board

NEW YORK—Laurence A. Tisch, chairman of the board and president of Loew's Theatres, Inc., has been elected a director of Madison Square Garden Corp., it was announced by Irving Mitchell Felt, chairman and president of the Garden.

The election of Tisch reflects important areas of mutual interest between the two companies which will be pursued in the sports and entertainment fields, Felt stated.

## Siegel Joins Pathe

NEW YORK—Ben Siegel has been appointed general sales manager for Pathe Contemporary Films, Inc., it was announced by Duncan McGregor, Jr., president of the new foreign film distribution company. Siegel recently resigned from Union Films where he held a similar position.

## Gold Succeeds Belfort As NSS Gen. Sales Mgr.

NEW YORK—Appointment of Melvin L. Gold as general sales manager of National Screen Service Corporation was announced by Burton E. Robbins, president.

One of the more widely known industry executives, Gold was recently elected president of Associated Motion Picture Advertisers, Inc. He is also a member of the AMPA board of directors. As general sales manager, he succeeds Joseph Belfort who resigned in May.

A native of Chicago, Gold's first position in the motion picture industry was as assistant office manager of the MGM branch in that city. Later, he joined the Reinheimer Circuit as operator of its theatres in Hammond, Ind. In 1940, he organized his own advertising agency, Sales, Inc., in that city. The following year he became advertising manager of Filmack in Chicago.

After managing the Vogue, Hollywood, Gold joined National Screen Service Corporation as editor of its house organ, Mister Showman. In February, 1945, he was named director of NSS advertising and publicity.

In addition to heading AMPA, Gold is a member of the Publicity Club of New York and a founder in 1948 of the National Television Film Council, which, in 1955, elected him Honorary Lifetime President.

## Pepsi's Disneyland In N.Y.

NEW YORK—The Pepsi-Cola Co. has announced that a Walt Disney Spectacular will be operated on the New York World's Fair site of the company's exhibit.

Herbert L. Barnet, president of Pepsi-Cola, and Walt Disney described the exhibit as a colorful ride, both indoors and out, in boats that will pass along canals through Disneyesque interpretations of the British Isles, Continental Europe and the Mediterranean countries, Africa, the Middle and Far East, and South and Central America.

The global tour, designed and built by Disney, is entitled "It's A Small World"—a salute to UNICEF which is operating its own pavilion and exhibit on an area of the Pepsi exhibit. Mrs. Helenka Pantaleoni, Jr., president of the U.S. Committee for UNICEF, praised Pepsi-Cola for making the unique exhibit possible.

## Col. Ups Mandel

HOLLYWOOD—M. Milo Mandel assumed the position of executive assistant to Gordon Stulberg, Columbia Pictures vice-president, replacing Thomas R. Stone, who has embarked on a three-year leave of absence from the industry.

Mandel was executive assistant to Duncan Cassell, assistant secretary of Columbia Pictures at the studio.

## Disney Sees Record Year

NEW YORK—According to Wall Street estimates, Walt Disney Productions will report a record fiscal year ending in September with net profit from \$3.50 to \$3.80 a share, which would amount to about \$6 million for the year.

This compares to last year's profit for the fiscal year ending Sept. 29 of \$5,263,491 or \$3.14.

# The NEW YORK Scene

By Mel Konecoff

EMBASSY'S JOE LEVINE hosted one of his usual impressive luncheons at the Hemisphere Club in honor of Britain's Stanley Baker, co-star and co-producer of "Zulu," which Embassy will distribute in the U.S. and Canada, and which Paramount has for elsewhere in the world. Because of this and because of their monetary investment, Paramount executives Adolph Zukor, Barny Balaban, George Weltner, Martin Davis, and Joe Friedman were on hand. From the Embassy side, Len Lightstone, Bob Weston, and his department were present.

Everything was lightness and joy because Baker and his co-producer, Cy Endfield, who also directed, brought the film in under budget and ahead of schedule. All throughout lunch, a couple of Paramount execs tried to find out the formula for use in the studio. Levine must have known the secret because he kept referring to Baker as a pennypincher.

How did Levine get involved in making the African version of Custer's last stand but with a different ending? A couple of years ago, he came across Baker who was one of those epics being filmed in Italy, and Baker told him the title and a little bit of the story. Before you could say Hercules, Levine offered to help him make it. During the filming, 4,000 untrained Zulus became actors in 70mm and Technirama even though they had never seen a movie before. Baker showed them a few Gene Autry movies as a sort of a training manual. They make great stunt men and are most realistic, which is probably why they hesitated to get in front of guns even though they were loaded with blanks. Baker had to let himself be shot at before they would go along.

For their great cooperation, Baker promised to return with a print of the film and show it to a gathering of the tribes—probably in August. They were paid \$36 per month, which is more than enough down yonder to support a man's five or six wives. The latter do the work and the men supervise.

Baker liked acting and producing (this was his first production), doing the acting in the daytime and the production chores at night. As for acting and directing, that's another matter, and he felt that the two can't be disassociated.

He wants to do more of this sort of thing and will even go out and help in the promotion. Everyone present expected the picture to be named for the Royal Command Performance to be held early next year, after which general release will follow some Levine showmanship extravaganzas.

Paramount's George Weltner saw most of the rough cut of the film and called it an "epic," which will take its place among the industry greats. While on the subject of seeing rough cuts, Levine revealed he visited Sam Bronston in Madrid and saw some footage on "Rise and Fall of the Roman Empire." He called it one of the greatest. Turning to another Levine-Paramount production, "The Carpetbaggers," this should be finished on Aug. 28, a week ahead of schedule. Balaban saw one scene (not Carroll Baker in the nude), and he thought it promised much.

**REPORT DEPARTMENT:** Famed producer-director Stanley Kramer and George Stevens, Jr., head of the Motion Picture Division of the U.S. Information Agency, held a press conference at the Overseas Press Club to report on the recent Moscow Film Festival, which they labeled a success. Stevens thought the motion picture was the most effective way to reach behind the Iron Curtain, where 11 million people see pictures every day.

He liked the vitality of the American films and their makers, opining that there was a need for young and able film makers. He praised the cooperation of the film companies and the extraordinary contributions made by Stanley Kramer. He was a fine representative of America and the industry, said Stevens.

Kramer didn't think of the Moscow event as a festival but rather as an experiment as far as the American films were concerned. Thirty-two films were screened in 12 days, and "8½" was head and shoulders above the others. However, the Russians were loath to give it the first prize until other jury members exerted pressures.

The American entries were frank about America, and this impressed the thousands of Russian viewers. He concluded that the cultural exchange program should be looked at again and possibly revised. We have guessed wrongly as to the type of film to be sent there just as USSR selections have been off. If it were up to Kramer, he would give the Russians any American film they want to show out of a group of 30 of our better pictures. There were no cuts in any film shown at the Festival.

Stevens said the U.S. government would not advocate cuts in the films going abroad, and he thought that officialdom has always underestimated the value of films. Their importance was confirmed when shown before USSR virgin audiences. Kramer, again on the exchange program, thought more of our films should be viewed in Russia. As for their films, he was afraid that we can't do too much with them here.

Films shown there with a translator turning the dialogue into Russian over a loudspeaker (sometimes several scenes late) included "West Side Story," "Some Like It Hot," "David and Lisa," "Judgment At Nuremberg," "The Defiant Ones," "The Great Escape" (the official U.S. entry), and "Ben Hur." These were selected under a set of rules and by a committee.

**THE METROPOLITAN SCENE:** Bob Chandler out with another fine press kit plugging the new MGM-TV shows due this fall. . . . "The World of Henry Orient" had a nice two-page layout in the July 26 issue of Life Magazine covering the casting call for young girls. It was in so soon after it happened that it must have been treated as a news break. . . . Mitchell Cox, vice-president of Pepsi Cola in charge of public relations, made his screen debut in the Joan Crawford suspense starrer, "Strait-Jacket." He got the role of a doctor after producer-director Bill Castle agreed with Crawford's recommendation. He's never even appeared in amateur theatricals. . . . Jesse Zunsler takes Hollywood films and film makers to task in an article in the Aug. 10 issue of Cue Magazine.

# Mich. Considers Minimum Wage Law; London Tells Exhib Side Of Story

DETROIT—The Michigan Interim Study Committee on Minimum Wage began sessions here which will continue throughout the state until Aug. 16. While this covers many small businesses, the spotlight was on motion pictures and restaurant operation. The news centered on Milton H. London in his capacity of president of Michigan Allied, newspapers covering him in text and picture.

The heaviest stamp of approval was made by restaurant workers, while London's plea for exemption as delineated in the Federal Minimum Wage Act of 1961 was without rebuttal.

Following are the hard-hitting points London established in his testimony before the Committee:

He claimed to represent the men and women in locally-owned theatres in every district in the entire state. Most theatre employment differs from usual concepts of "labor" or "job." It cannot and does not provide employment from which "anyone can make a living or support a family." Most theatres operate a few hours evenings, some only week-ends. Light duties require neither skill nor experience; employment is "less exacting than delivery of newspapers by a newsboy" and belong in the same category. Most employees, themselves, seek part-time activity, not full time employment. Theatres perform public service by offering activity and remuneration mainly to teen-agers and the elderly. As to teen-agers, the opportunity often spells the difference between remaining in school or not. School drop-outs are enabled to "obtain a sense of responsibility and the self respect which will prepare them for employment in other fields." Wage regulation can only increase juvenile delinquency and community social problems. As to the elderly: Theatres provide "jobs" which are "an escape from the boredom and frustration of enforced idleness." If theatres are forced to pay standard wages, most of these opportunities (as for the very young) will disappear.

Past decade has seen half Michigan houses close, London said. Most remaining are marginal operations, and even owners support themselves in other industry day-times. Situations in smaller communities are precarious. They can not pass wage increase on to the public without further decreasing attendance.

"This is a situation," London told the committee, "where legislation can prohibit employment, but cannot increase wages."

## Loew's Managerial Changes

NEW YORK—Charles E. Kurtzman, general manager of Loew's Theatres, Inc., has announced the following managerial assignments: Lee Kramer, named manager of Loew's New Tower East, in Manhattan, replacing Joseph Beck, who moves to Loew's Alpine, Brooklyn. Robert Diem, Alpine manager, moves to Loew's Mt. Vernon, relieving Dorothy Henry, who returns to Loew's New Rochelle as assistant manager. Arnold Gates moves from Loew's Stillman, Cleveland, now closed, to Loew's State. He will also supervise Loew's Ohio, where William Helaney is acting manager.

Charles Odell, assistant manager of Loew's State, New Orleans, is now manager of Loew's Palace (Cinerama), Memphis.

## Mexican Production Workers Strike Against Studios

NEW YORK—The MPEAA foreign labor committee was told last week that the employees in Mexican film studios had gone on strike.

The Mexican studios, which have been in severe financial straits lately, claim that they cannot pay higher wages or grant other worker demands without incurring the likelihood of bankruptcy.

The producers and the unions are urging the Mexican government to provide financial subsidies for the studios.

American producers who have been planning pictures for shooting in Mexico are deferring their plans pending the outcome of the labor dispute, and meanwhile are watching the situation carefully. Increased production costs will discourage shooting in Mexico.

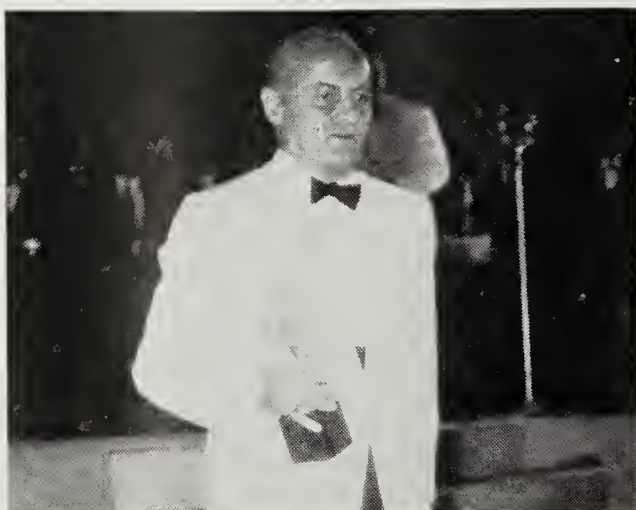
## AA Sales Heads Meet

NEW YORK—Ernest Sands, Allied Artists general sales manager, conducted a two-day meeting of all the company's division and district managers here last week.

The conference started with a screening of "Shock Corridor" and a discussion of the national release plans for that picture which Allied Artists has slated for a big promotional campaign.

Other upcoming pictures discussed were "Cry of Battle," starring Van Heflin, Rita Moreno, and James MacArthur, and "The Gun Hawk," starring Rory Calhoun, Rod Cameron, Ruta Lee, and Rod Lauren. A major focal point for the meeting was the disclosure to the sales force of the company's plans for "Soldier in the Rain," starring Jackie Gleason, Steve McQueen, Tuesday Weld, Tony Bill, and Tom Poston.

Attending the sessions were Edward Morey, vice-president; Nat Nathanson, assistant general sales manager; Harold Wirthwein, western division sales manager; James A. Prichard, southwestern division manager; J. E. Hobbs, southeast district manager; Frank Thomas, midwest district manager; John Dervin, northeast district sales manager, and Jack Bernstein, Canadian general sales manager.



Darryl F. Zanuck, president, 20th Century-Fox, is seen after receiving Golden David statuette of the Italian Donatello Awards at Taormina, Sicily, arts festival for producing "The Longest Day, voted best foreign film.

## UA THEATRES (Continued from page 6)

pany to obtain the benefits of it and the credit for it?

"We shall answer their claims in greater detail shortly. In the meantime, if you have not signed their 'blank check' proxy, take a good look at it. I urge that you confer with your broker or lawyer about it. I am sure they will confirm that this is a most unusual document and a brazen effort by these people to put themselves in a position of complete control of your investment.

"If you have already signed their 'blank check' proxy and sent it to them, you can make it completely ineffective, without taking sides at this time. Simply sign the revocation card and date it in order for it to be effective."

## Dissidents Name Slate Of Directors In Battle

NEW YORK—The Stockholders' Committee for Better Management of United Artists Theatre Circuit, Inc., seeking to replace 11 of the company's 12 directors, has announced its new candidates for six of the board positions in a proxy solicitation letter just mailed to stockholders.

The new slate includes Jerome K. Ohrbach, former president of Ohrbach's Inc.; Nathan M. Ohrbach, board chairman of Ohrbach's, Inc.; motion picture distributor-exhibitor Walter Reade, Jr.; Broadway theatre owner Lester Osterman; motion picture director Billy Wilder; and attorney Joseph H. Flom. Real estate investor Maxwell Cummings, chairman of the Stockholders' Committee, is the UATC director whose seat is not being challenged. The remaining vacancies, the letter said, will be filled by qualified people to be selected both from within and outside the company.

The committee and its associates, claiming ownership of over 350,000 shares of common—approximately 40 per cent of the stock entitled to vote—has requested a special meeting of shareholders pursuant to Maryland law, which provides for such action in certain circumstances upon demand of 25 per cent or more of a corporations' stock entitled to vote.

The letter to stockholders listed four major sources of concern with present management and its policies. These were an earnings decline to an operating loss of \$102,057 reported at the close of the last fiscal year; a nine year dividend hiatus; a decline in working capital to a minus position as reported at the close of the last fiscal year; and an erosion in the market value of the company's stock.

## He Wears Two Hats

COLUMBUS, O.—Ed McGlone, RKO Palace manager, was congratulated by Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, via recent bulletin to Ohio exhibitors, for McGlone's holdover ad on "55 Days At Peking" in which McGlone recommended the picture in his capacity as a member of the Columbus film review board.

McGlone is the sole industry board member. His ad read: "As a member of the Motion Picture Review Board of the City of Columbus I would like to personally recommend this great motion picture that can be viewed by the entire family, the kind of a motion picture that the people of Columbus have been asking to see. I urge everyone to see a motion picture that equals any great spectacle ever shown on the motion picture screen."

# LONDON Observations

By Jock MacGregor

ONE OF THE brightest young men in the industry is 33-year-old Kenneth Shipman. Son of the late Alfred Shipman, he has worked his way up, having started as an assistant director 14 years ago and studied each grade. Now he is managing director of Twickenham Studios and a director of a number of leading companies including Bryanston Films and the Shipman and King Circuit.

Recently, he launched Kenneth Shipman Productions, and the industry turned out in force to wish him well at the May Fair Hotel inaugural party. Among those present were the National Film Finance Corporation's John Terry, Film Defense Organization's Bill Speakman, and Federation of British Film Makers' Andrew Filson. ABC's Bill Cartledge represented the circuits; Charles Brown, independent exhibitors; and Jim Carreras and George Brown, producers. From distribution came Warner Pathe's Macgregor Scott, Embassy's Ken Hargreaves, UA's Dave Bickler, 20th-Fox's Percy Livingstone, BLC's David Kingsley and Leslie Faber, and Monarch's Bill Gell.

To start, Ken has lined up three. The first is "The System," which goes before the cameras on location at Torquay under director Michael Winner on Aug. 19. It stars Oliver Reed who, if the excitement he caused among the girls at the Variety Clubs Star Gala is any criterion, is a big bet. His appearance in previous films has created an interest far in excess of what the parts merited.

This will be followed in November by "Another Day Tomorrow," which is set against London's Dockland, and in the new year by H. Rider Haggard's "People of the Mist." This will be made in Techniscope and Eastman Color with locations in Latin America. Ken is being joined in the venture by his uncle, Mick.

**ANOTHER EXCUSE** for elbow bending—not that one really needs one—was the visit of Stanley Kramer. He was enroute from being a judge at the Moscow Film Festival and saw enough films to last him a long time. I suspect he lost count and got some idea of what critics have to endure! While here, he conferred with Monty Morton on the royal premiere of "It's A Mad, Mad, Mad, Mad World" on Dec. 2. . . . While an awful lot of hot air is expounded periodically to the effect that greater encouragement should be given to shorts, these self appointed spokesmen do precious little practical to presell or get the public interested in them. The great exception in this state of affairs is George Grafton Green who sees that every week's edition of Rank "Look at Life" color one reeler is exploited to the full. Following hard on the outstanding fashion for "Glamour Gets a Passport" comes an equally enterprising promotion for "Pilot Abroad," which covers the work of the Trinity House pilots in guiding ships into port. He tied up with the Royal Mail Lines and showed the film aboard their flagship, the Amazon, in the London Docks between voyages to South America. A lunch in honor of the pilots followed, and it was all as worthwhile as it was enjoyable.

IF THE FEMALE really is the more deadly of the species, Jim Carreras' inscrutable smile of anticipation is understandable. Shortly, he threatens to unleash the most terrible female of all times, "The Gorgon." According to Jim: "The Gorgon in a mid European castle at the turn of the century was a descendant of one of the awful sisters of centuries past. Normally, she was a beautiful and seductive woman, but at night during the full moon became this hideous creature on whose head, instead of hair, was a tangle of writhing hissing snakes." With relish, he adds "The Gorgon" should be an exciting addition to the monsters already preserved in the Hammer vaults. Sounds even more horrible than certain young girls who have been hitting the headlines of late. . . . Warner Pathe's Macgregor Scott is bucked that two of his releases have been selected for the Venice Film Festival. The official entry is "Billy Liar," which has been made by the prize winning "Kind of Loving" team of producer Josef Janni, director John Schlesinger, and scriptwriters Keith Waterhouse and Willis Hall. The Venice authorities also have invited "The Servant," starring Dirk Bogarde. . . . Collecting Max Youngstein from London Airport, I found him in fine form. He is greatly bucked that the three subjects with which he planned to launch the ill fated Entertainment Corporation of America are all being made. He had just handed the answer print for "Fail Safe" to Columbia; was en route to India to accompany his pal, Robert Mitchum, on location for "The Winstone Affair"; and would see Bob Joseph shooting "Third Secret" here with Stephen Boyd on his way home. These two pictures were taken over by 20th Century-Fox. Incidentally, Elmo Williams, 20th-Fox's production executive in Europe, has taken on Norman Spencer as his assistant.

IN TOWN for publicity confabs on Eon's "From Russia With Love" are UA's David Chasman and Jerry Jurroe and Arthur Canton of Blowitz, Thomas, and Canton. Needless to add, they were White Elephants when spotted. . . . Alfred Hitchcock spent a nine hour day in London giving interviews to plug "The Birds" which opens at the Odeon, Leicester Square, on Aug. 29. . . . Having completed scripting "A Free Hand" and "Strange Bedfellows," Norman Panama and Mel Frank hope to shoot before the year's end. . . . The Garbo revival season at the Empire has got off to a great start. The Garbo legend has really caught the imagination of the younger generation who are having to admit that Pa and Ma may have had something after all. . . . Editor G. T. Cummins is increasing Pathe News by 200 feet since newsreels now qualify for a greater share of the Eady. He believes it is only right for the money to be ploughed back for the betterment of the product and industry.

## Galaxy Of Stars Shine For Mich. Allied Convention

DETROIT—Plans for the 44th annual Michigan Allied convention have been finalized, and the following addenda to the already-released agenda are:

Guests at the Thursday, Aug. 15, luncheon will include Meredith Willson, who will receive an Allied Award, and a "first," a unique presentation from the City of Detroit.

Present with him will be Mrs. Willson, and these members of the cast of "Here's Love" now premiering in Detroit:

Craig Stevens ("Peter Gunn") and his wife, actress Alexis Smith; Laurence Naismith (veteran currently in "Jason and the Argonauts"); Fred Gwynne and Paul Reed ("Car 54's" Francis Muldoon and Captain Black), and Janis Paige (in forthcoming "The Caretakers").

Other honored guests will be George Hamilton and Jock Mahoney, with emcee Lee Caron, whose forthcoming Decca platter, "Guy Lombardo Presents—," is being released.

Also to be honored at the convention is Dick Graff, formerly U-I branch manager here who was transferred to similar status in Chicago and has now become general sales manager Hi Martin's assistant in New York.

Frank Upton, managing director of Cine-rama Music Hall, has extended an invitation to the ladies registered at the convention to be his guests at a matinee of "How the West Was Won" Wednesday, Aug. 14.

The screening Wednesday evening, not previously identified, is now announced as U-I's "For Love Or Money" at the Adams.

### 300 Bookings For "V.I.P.s"

NEW YORK—Clearly one of the hottest booking pictures in recent years is MGM's "The V.I.P.s," with over three hundred domestic bookings seen a certainty by Morris Lefko, vice-president and general sales manager of MGM, by the end of September.

"The V.I.P.s" will open the fall season at New York's Radio City Music Hall.

More  
light  
+  
slower burn=  
lower costs

**N**ATIONAL  
TRADE MARK

**PROJECTOR  
CARBONS**

## ALBANY

Fred Kloepfer hit the road as Albany district sales representative for Universal. A 20-year industry veteran, 17 of them in Buffalo, he has been Albany booker for United Artists since 1961 and before that was with Paramount here. Kloepfer succeeds Fred Mayer, who returned to New York City in a sales capacity. . . . Stanley Warner's television station WAST has moved its transmitter tower from Saratoga County to Bald Mountain, back of Troy, and in doing so sharply increased signal strength. . . . Ralph Ripps, MGM branch chief, called an organization meeting at his office for the Will Rogers Hospital audience collections drive. He is distributor chairman. Adrian Ettelson, Fabian district manager, and Joe Miller, operator, Menands Drive-In and a director of New York State Allied Theatres, co-chair the exhibitors' committee. . . . Hudson Plaza, 900-seat theatre built by Broumas Theatres, Inc., of Washington, D. C., opened at the shopping center of similar name in Poughkeepsie. Mrs. Martha Thacher, widow of Herbert Thacher, for 10 years director of Bardavon Theatre, Poughkeepsie, was appointed manager. This is the first New York State house operated by the John Broumas organization.

## ATLANTA

Arlene Norman is a new staffer at Martin Theatres. . . . Janice Davenport is new at MGM. . . . The father of Tommy Murphy, Benton Brothers Express, is in a local hospital. . . . The Howco Exchange has been appointed sub-distributor for Fanfare Films' "The Playgirls and The Vampire" by Joe Solomon.

## BOSTON

Marjory Adams, veteran film critic of the Boston Globe, who broke her ankle recently and has been hospitalized for some time, had the cast removed from her leg, and soon will be back at her Globe desk. During her convalescing period, film press agents brought their guests to the film critic's apartment for press conferences. Among those interviewed by Miss Adams at her home were Jim Nicholson, president of American International Pictures; Jerry Bresler, producer of "Gidget Goes To Rome"; Dennis O'Keefe, playing the leading male role in the legit tryout at the Colonial, "Jennie," starring Mary Martin. . . . Ben Sack put "Lawrence of Arabia" (Columbia) into his Beacon Hill, moving it over from the Gary, where it had played roadshow for 33 weeks. "The L-Shaped Room," playing at the Beacon Hill for six weeks, was moved to the Capri where it plays with "Mouse on the Moon." "Toys in the Attic" opened at the Gary Aug. 8, replacing "Lawrence." "Irma La Douce" continues at the Saxon, and "Cleopatra" continues at the Music Hall in the Sack chain. . . . Paul Levi handled a press conference at the Statler Hilton Hotel for Lindsay Anderson, director of "This Sporting Life." Director Anderson flew down to Boston from Montreal, Canada, where he was attending the Film Festival and where "This Sporting Life" is entered. In addition to the press conference, he appeared on several radio stations and television shows arranged by Levi.

## BUFFALO

Managing director Charles Funk, Century, announces that his downtown usual film policy house will present eight Broadway stage hits on his stage beginning in October. Attractions booked, so far, for split-week showings include "Who's Afraid of Virginia Woolf?,"

"Camelot," "How to Succeed in Business Without Really Trying," and "A Funny Thing Happened on the Way to the Forum." Also, the long-running historical hit, "A Man For All Seasons"; two comedies, "A Thousand Clowns" and "Take Her, She's Mine," and the satirical revue, with music, "Beyond the Fringe." In a different category, the Century is under contract for Feb. 4-6, performances of the Polish ballet by Warsaw's Mazowdze Dance Company. "I think you will agree these prospects could hardly be more various or characteristic of what's good and successful on Broadway," Funk said. "They've all been winners—still are—in their various categories. With shows like these interspersed between films, I expect the future movies to be more selective and of higher quality, too." . . . Frank Arena, city manager, Loew-Shea Theatres, Buffalo, has invited all citizens, 60 and upward, to join the "Golden Age Movie Club," sponsored nationally by Loew's Theatres, Inc. Members, who pay no dues, are allowed a substantial discount in the Buffalo box office. "To join, see me or a member of my staff," said Arena. "Bring a document to prove your age and a membership card will be issued on the spot. The club began in New York with a rapid enrollment of thousands. Now it is sweeping the country." . . . Harry Tunmore, president, Buffalo's new Actors Repertory Theatre, has announced that his organization is negotiating a lease for the Elmwood. The theatre currently is being operated as a motion picture house by the Leci Theatre Corp., headed by Lou Levitch.

## CHARLOTTE

The new Forest drive-in, Raleigh, N. C., held its formal opening Aug. 1. It is designed for year-round screenings. The \$250,000 facility was built by Consolidated Theatres of Charlotte, which operates the Village, Raleigh, and operated the old Forest before it was moved to a new location. Allen Woodham is manager. Located on a 20-acre tract on U. S. Highway 1 North, the drive-in can accommodate 800 automobiles and features paved drive-ways with cooling bermuda grass ramps and wide-spaced speakers. It has a 120 by 72-foot screen, and corrugated asbestos fencing keeps car lights off the viewing area. The long driveway will hold 200 automobiles so that traffic will not back up onto the highway. It has an all-glass concession stand which features a breezeway with canopy to protect patrons, and glass sides allow customers to follow the film being shown while making purchases. "Moonlight" lighting makes the area bright enough to see without interfering with the picture. A two-hour program of live entertainment and the giving away of prizes valued at \$2,500 featured the formal opening program.

## CHICAGO

Lou Chiecki, well-known to the theatre trade throughout this territory, has been named manager of the Rockne. The Rockne is part of the Sanford Kohlberg circuit. . . . Spiro Papas, executive vice-president of Alliance Theatres and chairman of the board of NAC, has returned from his trip to Greece. He reports "The Longest Day" is doing excellent business at Alliance theatres. . . . Harry Nepo, president, Independent Theatres of Illinois, reports that the Rockne of Sanford Kohlberg circuit has joined the organization. Nepo further reports that a drive for new members is underway. . . . Thomas J. Chamales, Sr., pioneer Chicago theatre owner, died in Newport, Rhode Island. Survivors include the widow and two daughters.

. . . Manuel Smerling, president, Confection Cabinet Company, is convalescing at home because of a heart condition. . . . David Le Winter, well-known personality to the film trade, has retired from the management of the Ambassador East Hotel and has joined the Rowe division of the Automatic Canteen Company as executive trade consultant. . . . Joseph Turnbull has been named manager of the Michael Todd theatre, and B. H. Edison has been named manager of the Cinestage. Edward Cassin is manager for the central division territory for Todd theatres, including Chicago. . . . Dom Napolitano, on the managerial staff of the Golfmill, is leaving for service in the army. Michael Shiffan will take over Napolitano's duties. . . . Sig Sakowitz, well-known to the film trade and a radio-tv personality, will hold a sneak preview of "Dime With A Halo" at Oscar Brotman's Loop for his Mothers' Fan Club on Aug. 12.

## CINCINNATI

Charles Cassinelli is doing his own buying for the Wyoming, Mullens, W. Va. . . . L. O. Davis' Virginia, Hazard, Ky., burned to the ground Aug. 1, and Davis anticipates re-opening the Family, Hazard in a few weeks. . . . At 20th Century-Fox, Mannie Pierson, publicist, is working on "Cleopatra." . . . Assistant branch manager at MGM, Harry Sheeran, is recuperating at Bethesda Hospital. . . . Staff assistant to MGM's Sid Stockton, Sal Gandia, is here for a few weeks.

## COLUMBUS, O.

Charles Sugarman has offered to manage the 1963-64 season of Theatre Guild-American Theatre Society plays here if a theatre becomes available. Sugarman, it is reported, has given up his lease on the New Main, East Side house. . . . Samuel T. Wilson, theatre editor of the Columbus Dispatch, and Ron Pataky, theatre editor of the Columbus Citizen-Journal, were named advisors to the committee of the Columbus Area Chamber of Commerce seeking to save legitimate theatre here. The Hartman, sole legitimate theatre in the downtown area, may not open this fall. . . . The Columbus Dispatch announced an increase in theatre advertising effective Oct. 1. Daily rate goes up two cents per line and Sunday rate will be increased three cents. . . . Ed McGlone, manager of RKO Palace, gave free admission to girls with Hayley as a first name on opening day of Walt Disney's "Summer Magic" starring Hayley Mills.

## DALLAS

The Alexander Film Co., Colorado Springs, has appointed B. F. Adcock as Dallas resident vice-president. Operating out of Dallas, Adcock will represent the 45 year old production company in Texas and Oklahoma. . . . A 900-seat motion picture theatre is being built in Big Town Shopping Center, the first enclosed theatre to go up in metropolitan Dallas in three and a half years. A project of Big Town Co., the theatre will be leased and operated by General Drive-In Corp., which has a national chain of both enclosed and drive-in theatres, many of them in the southwest. The theatre, to be called Big Town Cinema, will be of complete fireproof construction. It is expected to be open in December. General contractors are Ten Eyck & Shaw, and consulting engineers are Herman Blum and Associates, local firms. Principal architect was Maurice Sornick of New York. Don Speck of Dallas is supervising architect. . . . Thelma Bailey, president, Dallas Women

of the Motion Picture Industry, and Marie Russey were appointed as official delegates to the September WOMPI convention to be held here. Elsie Parish and Joy Surratt were named alternates. . . . "Summer Magic" is the new box office champion at the Village but the record is still in the family, the Walt Disney family, that is. It was another Disney film, "Parent Trap," that the studio's newest release bested in the first week of what probably will be a long Dallas run. Both films starred Hayley Mills. . . . The Inwood had decided to cancel its policy of kid matinees effective Saturday.

## DES MOINES

Dorothy Pobst, UA, president of the Des Moines WOMPI, and Margaret Shields, Central States, will be delegates to the national WOMPI convention at Dallas. . . . Dick Nizzi, formerly of Ft. Dodge, has been named as manager, Majestic, Centerville, Ia., and Wally Stolfus is transferring from the Majestic to the Varsity, Iowa City. Both houses are operated by Central States. . . . M. E. Lee, Central States, is recovering from a broken hip. . . . Don Craft is the new contract clerk at Paramount exchange.

## DETROIT

Malcolm (Mickey) Rose has been appointed managing director of the downtown Adams. The lease on the house, on first-run policy, was recently acquired from H & E Balaban of Chicago by the triumverate of Community Theatres, Suburban Theatres, and Wisper & Wetsman. Rose, a veteran, severed a 25-year connection with United Detroit Theatres to assume the new responsibility. He had served in many capacities including managerial, circuit supervisor, and at time of leaving was in charge of group sales.

## HOUSTON

The Oak Village presented a special stage production with live talent with Houston actors and actresses at 10 a.m. last Wednesday. Admission was \$1 for adults and 75 cents for children. The stage presentation was "The Colorful Land of Poolh" and "Christopher Robin." The screen presentation was "Noah's Ark" and several cartoons. . . . Art Lever, city manager, Interstate Theatre Circuit, stated that attendance at "Cleopatra" is exceeding expectations at the Tower. . . . "Lawrence of Arabia" is in its 17th week at the Alabama and is likewise attracting crowds at the box office. Notice has been posted that the film is entering in its last week of showings. . . . "The Great Escape" has been held over for a fifth week at Loew's State. Homer McCallon, manager, reported that women are the largest percentage of patrons.

## JACKSONVILLE

Local Women of the Motion Picture Industry, who have given most generously of their financial support and off-duty hours to more than a score of charitable groups in the city over the past 10 years, were themselves on the receiving end of a benefit midnight show staged at the downtown Imperial. Many segments of the industry, including several WOMPI members, contributed to the endeavor which put WOMPI well over the top in a current summer fund-raising drive. Use of the Imperial was donated by Florida State Theatres, and Charley King, American International Pictures manager, donated two AIP pictures, "The Spider" and "Night of the Blood Beast." Clarence and Irving Goletter, local theatrical printers, donated 1,000 hard tickets used in advance and for boxoffice

sales. Fred Bible, popular young rock-and-roll bandleader, and His Continentals donated their musical services to provide an enjoyable half-hour concert of popular tunes from the Imperial's stage at the beginning of the show. Joe Charles, manager of the suburban Capitol, served as stage emcee in introducing the band and in telling the middle-of-the-night audience of several hundred persons about the aims and accomplishments of WOMPI. A generous number of advance spot announcements about the midnight show were supplied by radio deejays Bobby Dee of WMBR and Dino Summerlin of WAPE. Advance newspaper stories were contributed by amusement editors of both local daily newspapers, Judge May of the Florida Times-Union and Bill Means of the Jacksonville Journal. Eye-catching advance newspapers ads were conceived by Joanne Starr, FST advertising chief, and executed by Claudia Fortwengler, FST newspaper ad writer. Enidzell "Easy" Raulerson, secretary of WOMPI, served as impresario for the midnight show. Other WOMPI members assisting in presentng the show were Mary Hart, Vivian Ganas, June Faircloth, Barbara "Sunny" Greenwood, Edwina Ray, Myrtice Williams, and Shirley Gordon. The Imperial staff also contributed free services including projectionist Gordon Hubbard, Linda Hartley, Carolyn Weathington, George Wilder, Dexter Smith, Roger Jones, and Clarence Prince. Carl Weathington (Carolyn's twin brother) of the Center staff also assisted. Another Imperial staffer, Rodney Derbonne, paraded downtown in a advance street ballyhoo for "The Spider" with his live presonal pet, a giant, tame Mexican tarantula, largest of the spider species. Co-WOMPI members assisting with the show were John Hart, Carl Williams, and John Ganas. Other industrites lending a hand were Robert Heekin, FST district supervisor; Harley Bellamy, house manager of Sheldon Mandell's Five Points Theatre; and James Langston, assistant at the Florida Theatre, Gainesville. . . . Mary Hart, local WOMPI finance chairman, announced that WOMPI members have succeeded in raising a \$1,200 fund necessary to provide the group with an air-conditioned bus for a round-trip journey to the Dallas convention of WOMPI in September.

## NEW HAVEN-HARTFORD

Perakos Theatre circuit vice-president and general manager Sperie P. Perakos has announced an admissions drop for the extended Elm engagement of "Lawrence of Arabia." The plan, advertised as "New Family Policy," calls for evening performance (except Saturday) adult charge of \$1.50, matinee admission of \$1.25, and children's charge of 75 cents at all times. Previous top of \$2.50 is in effect for Saturday nights only now. The \$1.50 charge replaces the former \$1.75 level. The children's charge previously applied to matinees only. . . . James Paris, formerly with Connecticut's Norma Film Productions in an executive capacity, writes from Athens that he has completed filming on "Brother Anne," with screenplay by Prof. John Norman of Connecticut's Fairfield University. Producer Paris has proved most versatile—he plays the part of a priest in "Brother Anne." U.S. distribution plans are yet to be resolved. Paris was producer of Norma's "Antigone," now being distributed via Ellis Films. . . . Bob Tirrell, Hartford district manager for Lockwood and Gordon Theatres, has named James E. Young as manager, East Hartford Drive-In. The post, vacant in recent months, had been temporarily filled by Tirrell. At the same time, Tirrell and Bill Daugherty, L&G Connecticut division manager, expect to announce

a replacement for resigned Cine Webb manager Charles Shaw shortly. Bill Montgomery, L&G Cinerama Theatre staff, is serving as the temporary replacement. . . . In what is believed to be a regional "first," the Saco Drive-In, Saco, Me., is advertising a Saturday and Sunday Swap-a-Rama, patrons invited to serve as their own auctioneers, from 9:30 a.m. to 4:30 p.m. The plan, putting drive-in facilities to use during daytime hours, enables the area populace to either auction off or swap goods. The drive-in's snack bar is open. Admission is one dollar per car. . . . Franklin E. (Fergie) Ferguson, general manager, Bailey Theatres, has added a "live" attraction to the Whalley "Lawrence of Arabia" schedule on Fridays, Saturdays, and Sundays. Eleanor Ronelle performs organ melodies in pre-performance moments, through courtesy of a New Haven organ company. . . . Mearking reopening following extensive remodeling, Sid Kleper, Loew's College, New Haven, hosted area dignataries and personalities, among them top disk jockeys and recording artists. His opening attraction was Columbia's "Bye Bye Birdie." Local press took notice of the event.

## NEW ORLEANS

Gulf States Theatres held a managers' meeting at their McComb, Miss., headquarters with the Will Rogers Hospital audience collec-

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tions drive discussed. . . . The local WOMPI held a Variety Show at the House of Good Shephard. . . . Cherie Caronne, Transway, Inc., billing clerk, and Bob Pajares will be married on Aug. 24. . . . Mrs. Elizabeth McBride has returned to her duties at United Theatres' home office after several weeks leave of absence to care for her grandson who underwent surgery. . . . Audrey Hall is the alternate delegate along with Mrs. Miela Giessing of New Orleans WOMPI to the international convention in Dallas. . . . Anne Dufour, UA booker, and her husband, Larry, former Film Row staffer, are rejoicing over their first grandchild. . . . Shirley Bacques, former UA cashier, is back at the exchange temporarily as a vacation substitute. . . . Likewise, Roy Hiratius, former MGM shipper, who pinch hit for Reece Mayet, Columbia shipper, who was on vacation. . . . A daughter was born to Mr. and Mrs. Claude Bourgeois, Biloxi, Miss. He is a partner in a string of Louisiana-Mississippi theatres. . . . M. A. Barenson has assumed operation of the four-waller Ritz, Bogalusa, formerly operated by Jack Minckler. . . . A. L. Royal Theatres recently opened their newly built Royal, Moss Point, Miss.

### PHILADELPHIA

Condolences to Bud Hunt, Hunt's Theatres, Wildwood, N. J., on the death of his wife. . . . Al Bowes, Triangle Sign Studio, was on the sick list. Ulcers. . . . Columbia exploiter Milt Young, back from his vacation, had producer Charles Schner in town in connection with the opening of Columbia's "Jason and the Argonauts," SW Stanton.

### ST. LOUIS

Tommy James, Comet and Midtown, is reported doing very well in Jewish Hospital following a heart attack. . . . Russell Armentrout, Louisiana, Mo., exhibitor, is in Barnes Hospital with an asthma attack. . . . Father A. Bautsch, long time friend of Film Row, is recuperating from an injury at St. James Hospital. . . . Harry Hollander has been in town doing publicity for "Gidget Goes To Rome" for Columbia. . . . Exploiter Ed Edmiston, from Dallas, has been in town working on "Flipper," scheduled to open at Loew's Mid-City.



Albert Moffa is shown supervising the erection of the marquee at his Capri, Allentown, Pa., which recently opened.

### SAN ANTONIO

The Majestic staged its third annual Pepsi-Popcorn show at 9:30 a.m. last Wednesday. Admission for kids six to 60 was 25 cents. There were three color cartoons, free Pepsi, door prizes, plus the showing of "Sportarama." . . . Tom Powers, city manager, Cinema Arts Theatres, said that "Summer Magic" is proving boxoffice magic at the circuit's Laurel. The first week out-grossed all other Disney pictures previously shown in San Antonio suburban houses. . . . Richard Vaughn, manager, Texas, downtown Cinema Arts house, staged the regular monthly Pepsi-Cola Saturday morning show. Admission was six Pepsi bottle caps. On the screen was "Snow White and the Three Stooges," plus cartoons and free prizes to the youngsters attending. . . . Big John Hamilton, local restaurant owner, and who has appeared in a number of Hollywood films, has announced plans to direct a film which is to be made in nearby Seguin, Tex. . . . Lynn Krueger, manager, downtown Interstate flagship, the Majestic; Steve Plum, Joske's of Texas; and CPO G. E. Strange, Navy recruiting station, made arrangements for back-to-school registration for free tickets to "PT-109" showing at the Majestic. . . . Kay Coleman, local junior high school teacher, who returned to the city following two weeks of shooting in Hollywood in the Warn-

## MITO, Heart Of America Plan Film Folk Frolic

ST. LOUIS—Invitations are being mailed to all area exhibitors for the Ozark Film Folk Frolic to be held at Holiday Inn in the Ozarks on Sept. 23-24, Wes Bloomer, president, Missouri-Illinois Theatre Owners, said.

Plans for the event, which will be held jointly with the United Theatre Owners of the Heart of America, were discussed at the monthly MITO board meeting at the Chase Hotel.

MITO committee members in charge of the meeting are Frank Plumlee, Bill Williams, Jim James, and Tom Edwards. Edwards, from Eldon, will also act as master of ceremonies at the one business session, Tuesday, Sept. 24.

The meeting will open Monday, Sept. 23, with a patio social hour, to be followed by an outing either to the Ozark Oprey or a moonlight cruise dance. Tuesday's program will open at 8 a.m. with an Ozark breakfast. The business meeting will begin at 9:30 a.m. with Tom Edwards, chairman. At 9:35, the presidents of MITO and UTOA will be introduced. At 9:45, there will be a talk by Richard Orear and Darrel Presnell on Boxoffice Business Builders. At 10:45 a.m., there will be the appointment of a joint organization legislative committee. Recommendations and discussions will be conducted by Frank Plumlee. The groups will also discuss the possibilities of exchanging minutes of their monthly board meetings. The meeting officially ends following lunch.

Anyone wishing to attend is invited to send their check for \$15.25 for each reservation to Grace Engelhard, MITO, 3301 Lindell, St. Louis. This includes three meals and room for one. Children under 12 are given room free.

er Bros. film, "Four For Texas," is making plans to return to Hollywood and an acting career. She has a year's contract with a Hollywood talent agency. The only thing she needs to land a part in Warner Bros. "My Fair Lady" is the approval of choreographer Hermes Pan. While in California, she plans to apply as a substitute teacher. Miss Coleman has a degree in drama from the University of Texas, has done parts in the San Antonio Little Theatre and Fort Sam Houston theatrical productions, and in the musicals in Dallas, where she appeared in the dance chorus. . . . The Velasco, Freeport, Tex., has been reopened. . . . Mr. and Mrs. Wade Berryman have built an auditorium in front of the snack bar of the Matador Drive-In, Matador, Tex. The auditorium will seat 100 persons, which can be expanded if necessary, and will operate throughout the winter. They have figured out a way to prevent the auditorium windows from fogging up during cold weather and to keep the glass clear during rain and snow. The Berrymans will do their own booking which was previously handled by Amos Page. They plan to book Spanish language films during the cotton picking season.

### SEATTLE

The English production "L Shaped Room" is doing superbly well at Sterling's Uptown Theatre, where patronage is expected to hold it for a long run. . . . Kathryn Grayson will star in "Camelot," to be presented at the Opera House Aug. 12 through 31 by Greater Seattle, Inc., in cooperation with Northwest Releasing Corp.

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# PHYSICAL THEATRE • EXTRA PROFITS



**COVER PHOTO** • New Fox Theatre showcase was just completed by National General Corp. in Peninsula Shopping Center at a cost of \$450,000. Deluxe 874 seat house is fifth recent opening by the 225 theatre circuit. NG Plans to add 45 more in next three years.

Volume 18

Number 8

August 14, 1963

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*



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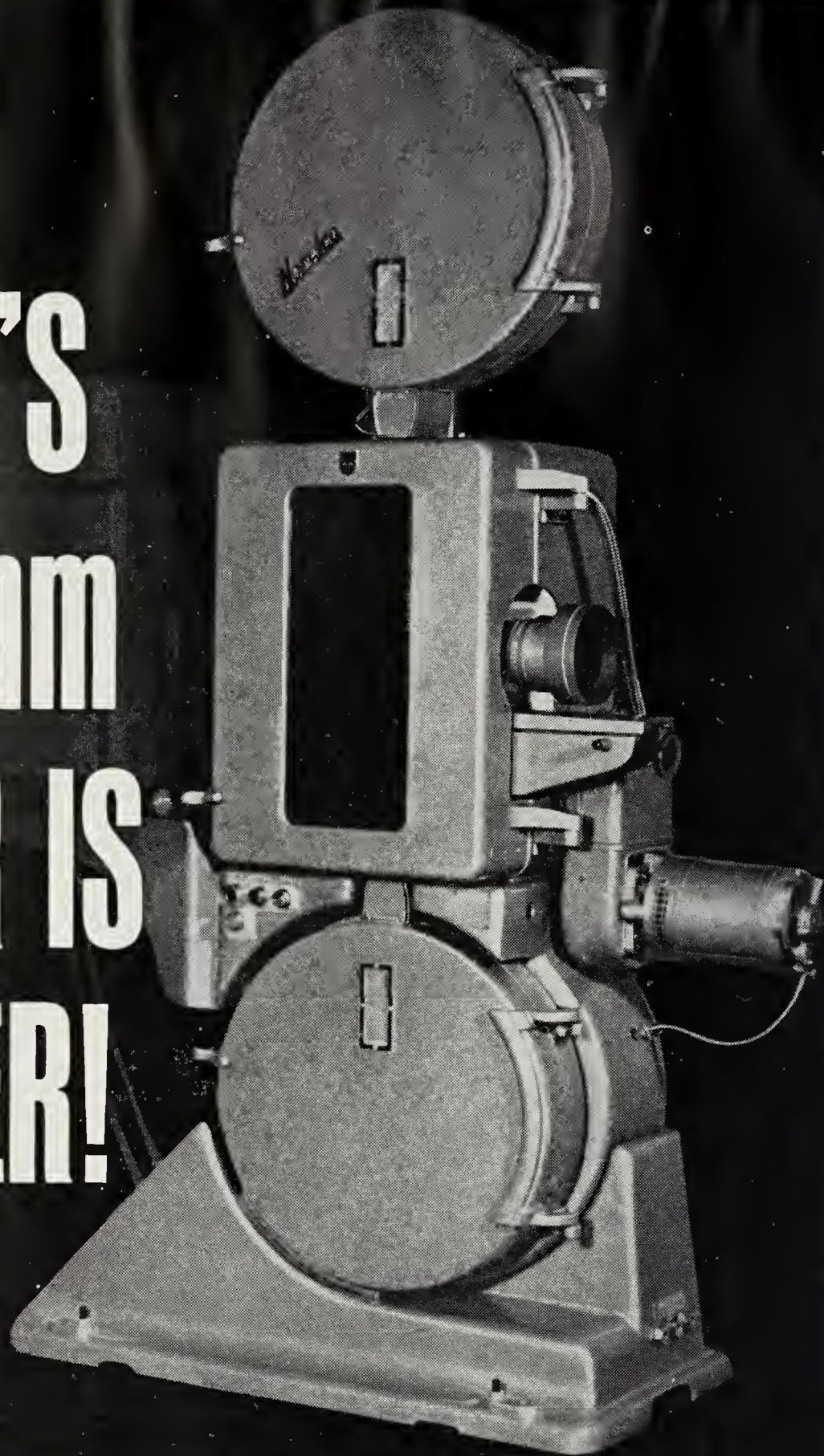


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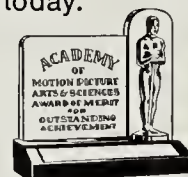


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## LET'S FIND OUT!

In last month's Physical Theatre (July 17) there appeared a special report by the Editors, "The Plight of the Theatre Manager." The report was engendered by National Allied's survey on what the public thinks of exhibition. The results of the survey were lamentable. Patrons voiced dissatisfaction with management, personnel, housekeeping and advertising. At the time of writing, the Survey had not been on executive's desks long enough to ascertain whether or not it shocked many into action. So to discover what good Allied dollars have bought, the editors, aided by our Detroit Bureau, have prepared the questionnaire below. We urge you to fill it in and return to MOTION PICTURE EXHIBITOR. Your responses will be carefully compiled, analyzed, and published.

|  | Yes                      | No                       |
|--|--------------------------|--------------------------|
| I read the original Survey as published in the July Allied Report                      | <input type="checkbox"/> | <input type="checkbox"/> |
| I read it in a trade paper   | <input type="checkbox"/> | <input type="checkbox"/> |
| I feel my operation is such, no changes are indicated at present                       | <input type="checkbox"/> | <input type="checkbox"/> |
| I have ..... or intend ..... to do something about:                                    |                          |                          |
| (1) Training personnel   | <input type="checkbox"/> | <input type="checkbox"/> |
| (2) Increasing personnel   | <input type="checkbox"/> | <input type="checkbox"/> |
| (3) Personnel changes  | <input type="checkbox"/> | <input type="checkbox"/> |
| (4) Improving ..... or Replacing .....   |                          |                          |
| a--screen  | <input type="checkbox"/> | <input type="checkbox"/> |
| b--sound   | <input type="checkbox"/> | <input type="checkbox"/> |
| c--projection  | <input type="checkbox"/> | <input type="checkbox"/> |
| d--seating   | <input type="checkbox"/> | <input type="checkbox"/> |
| e--concessions   | <input type="checkbox"/> | <input type="checkbox"/> |
| f--decoration  | <input type="checkbox"/> | <input type="checkbox"/> |
| g--marquee or front  | <input type="checkbox"/> | <input type="checkbox"/> |
| h--restrooms   | <input type="checkbox"/> | <input type="checkbox"/> |
| (5) I am striving to improve the quality ..... amount ..... of                         |                          |                          |
| a--advertising <input type="checkbox"/>  |                          |                          |
| b--exploitation <input type="checkbox"/>   |                          |                          |
| I am currently reevaluating my maintenance program                                     | <input type="checkbox"/> | <input type="checkbox"/> |
| I am currently reevaluating my wage scales   | <input type="checkbox"/> | <input type="checkbox"/> |
| I am attaching comments not called for by the above questions <input type="checkbox"/> |                          |                          |

I understand that my name will NOT be used in published results.

(Signed) .....

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Hosts for the press during the inspection



COSBY

FREEMAN

tour of the carbon manufacturing facilities at the Fostoria plant were J. W. (Bill) Cosby marketing manager, and Phil Freeman, sales

manager, of arc carbon products for National Carbon.

In his welcoming address, Cosby linked National Carbon's contributions to the evolution of quality projection with the history of motion pictures saying:

"Ever since the motion picture industry's conception, National Carbon has been a leading supplier of arc carbons. We have always prided ourselves on providing the industry with the finest screen light available through the production of quality arc carbons, but until now, we have never revealed to the industry, through its own trade press, how we consistently manufacture arc carbons that can be relied on to give the theatre patron what he pays to see—a high quality picture on the screen."

### ALWAYS A STEP AHEAD

To illustrate the major role National Carbon has played in the advancement of quality motion picture projection in the U.S., he dis-

closed that the Company has developed an arc carbon designed to operate in the 350 ampere range, well above the maximum requirements of existing high intensity arc equipment. He said that National Carbon has consistently kept a step ahead by a research program that enables the Company to meet new industry needs as they arise.

Commenting further, Cosby noted that of all the products used by the motion picture industry, arc carbons are probably the most complex and least understood. It was hoped,

# PHYSICAL THEATRE

Volume 18

Number 8

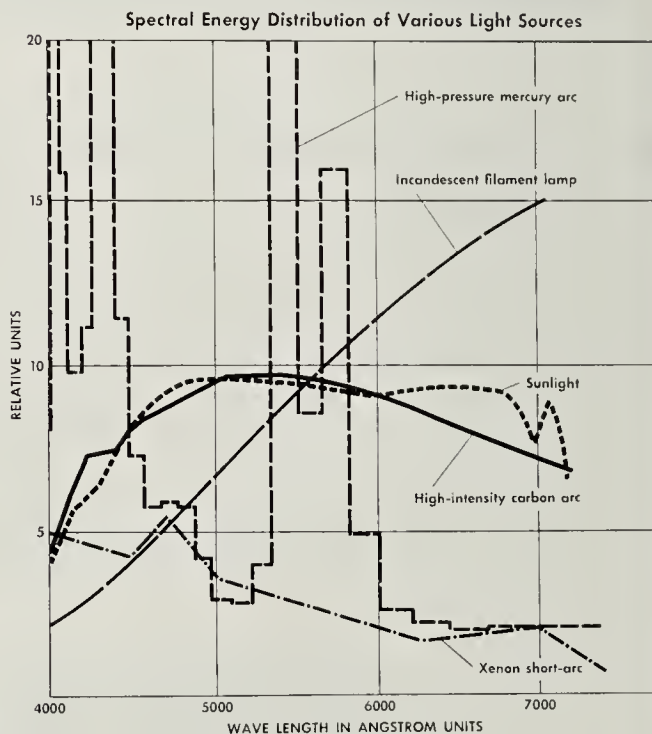


Chart shows spectral energy distribution of various light sources. Notice how curve of high-intensity carbon arc closely parallels that of sunlight.

he said, that the tour of the plant would lead to a more general appreciation of the importance of the carbon arc to the theatre industry.

Dr. W. J. Spry, development manager; C. E. Stollenmeyer, district works manager; R. J. Fountain, plant manager, and J. G. Kemp, head of product and process control at the Fostoria Plant, unveiled many of the intricacies of manufacturing arc carbons at the huge Fostoria works during the detailed tour of the plant and during a subsequent discussion period.

**DIVERSE RESEARCH FRUITFUL**

A briefing and tour of the Parma Research Laboratory, conducted by J. C. Bowman, director of research, and Dr. W. W. Lozier revealed additional evidence of the tremendous, continual research program conducted by the Company on the carbon arc, and many other materials for industrial and space use. In commenting on the great diversity of the Company's research program, Bowman pointed out that the very knowledge gained from research in some particular direction often produced information of great and immediate benefit for improvement of products currently being made. In this way, product improvement and development is continual, enabling National Carbon to be ready for future requirements.

**PH.D.'s ABOUND**

The Parma laboratories employ some 300 personnel, of which 162 hold degrees in the sciences, 86 of these being Ph.D.s. A completely equipped laboratory is maintained where many types of arc lamp and optical equipment is available for research projects. The tour of this lab was conducted by Dr. W. W. Lozier, assistant to the director of research. Dr. Lozier has been identified with motion picture equipment from its earliest days.

**ARC FURNACE FOR RESEARCH**

An interesting side-experiment was conducted in the arc image furnace to test heat resistant qualities of various metals and materials. The furnace uses the carbon arc and double reflectors to concentrate a pinhole of light on objects to be tested. Heats of approximately 8,000 degrees Fahrenheit at the focal point make the arc image furnace an invaluable research tool.

With the vast resources of Union Carbide Corporation, of which National Carbon is a division, including over 100,000 employees in the world-wide parent Corporation, its research facilities and the resulting flow of new ideas for improving existing products and creating new ones, it is easily understood how product improvement is continual at National Carbon Company.

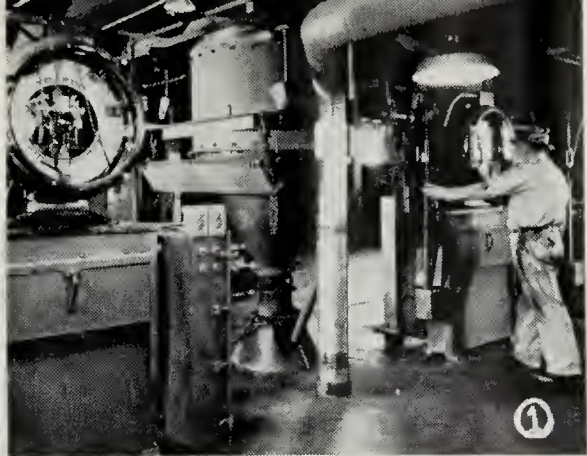


Fig. 1—Shows automatic weighing of raw materials into hoppers.

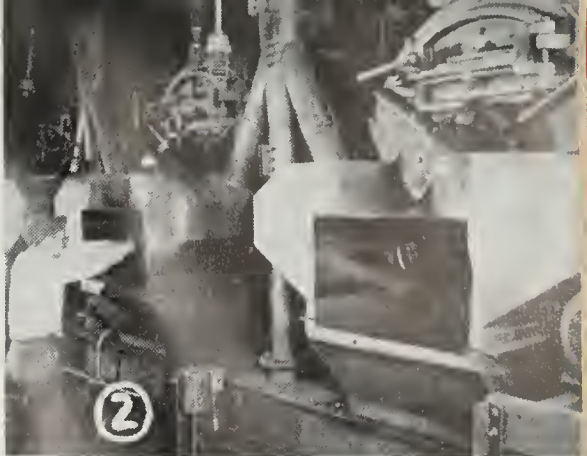
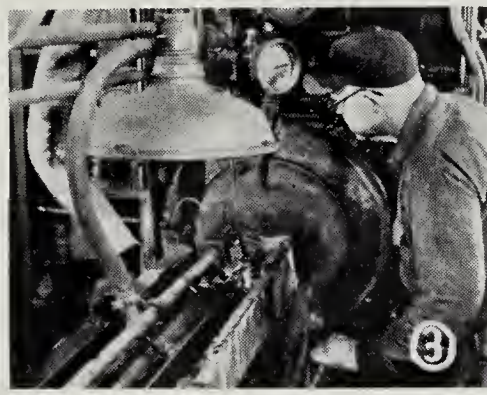


Fig. 2— Steam heated, motor-driven mixers do thorough blending job.

Fig. 3—Hallow carbon arc comes from hydraulic press, which extrudes blend material. Fig. 4— Arc carbons are precision cut into lengths for additional processing. Fig. 5—Skilled hands place the arc carbons into saggars packed with coke to support them during the oven baking.



**DIVERSE RESEARCH FRUITFUL**



Fig. 6—Workman guides loaded sagger into gas-fired oven where temperatures in excess of 1800 degrees F. bakes carbon into completely carbonaceous rods.

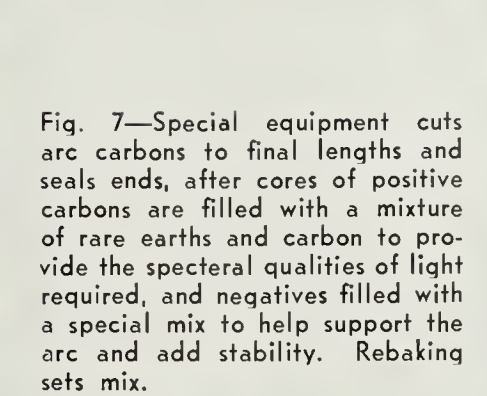


Fig. 7—Special equipment cuts arc carbons to final lengths and seals ends, after cores of positive carbons are filled with a mixture of rare earths and carbon to provide the spectral qualities of light required, and negatives filled with a special mix to help support the arc and add stability. Rebaking sets mix.



Fig. 12—Boxes containing cartons of arc carbons are readied for shipment.

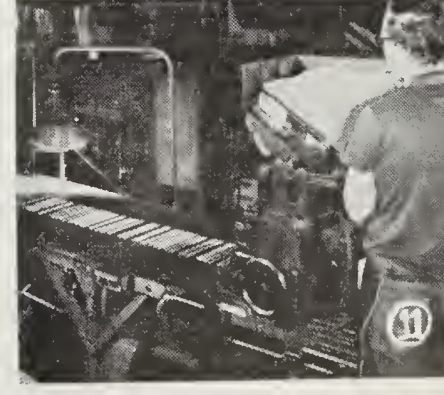
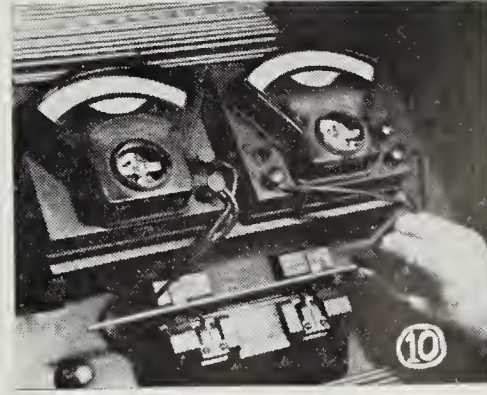
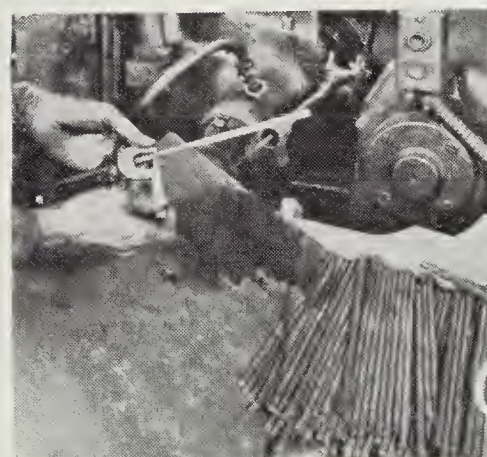
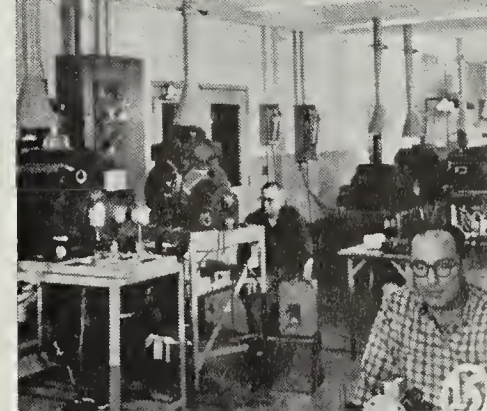


Fig. 8—In first of four checks, arc carbon diameter is 'Miked.' Fig. 9—Straightness test. Fig. 10— Measurement of electrical resistance. Fig. 11—Final visual check.

Fig. 13—At Research Facility, carbon arc shows shadow of a 200-watt filament lamp. Fig. 14—Projection booth to test carbons under theatre conditions. Fig. 15—Burn room houses variety of lamps.



# EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al deProspero, editor

August 14, 1963



## Elephants in the Popcorn

**H**onesty, in any case, is undisputably the best policy. With yourself, with your contacts, your family, your customers. Yet it is dishonesty, simple or complex, that must be recognized as the driving force behind a good deal of human behavior.

What are we talking about? Simply this: it often behooves a person to tackle the question of 'why?' before they attempt to undertake any new action—any decision.

It is undoubtedly more difficult to satisfactorily explain why a person should do something than how they should go about it. For instance, our regular readers have been exposed to an avalanche of suggestive material on how to's. We suspect that our readers are already armed with nearly as much information as we are on how to go about merchandising concessions articles, how to promote this kind of tie-in or that, how to make exploitation pay, etc.

Approaching the subject of popcorn merchandising, for instance, can give some concrete insights into the questions already raised about why's. Why, we asked ourselves, should our readers want to promote popcorn? It will make them look good to the boss? There's money in it? They get satisfaction out of seeing a popcorn connoisseur light up as he sinks his molars into the golden crunchies?

There may be a proverbial 'kernel' of truth in all of the above, but collectively they

don't add up to even a good half-truth! In honesty, we are forced to admit that the enthusiasm necessary to make an exhibitor want to 'light up the town' with a popcorn merchandising campaign **MUST** be generated by some significant outside influence.

To illustrate the point, one soft-drink manufacturer is currently backing a promotional contest with alluring prizes. Exhibitors interested in winning a new automobile, a fistful of cash, a trip, are required to plan and execute a creative promotional effort to stimulate the sale of beverage and popcorn in their theatre.

There's nothing wrong with dangling an apple in front of the horse, especially if it produces the desired effects. The only problem is a parallel issue that can and should be answered: *The horse would have been quite content to stay put without the incentive of the apple!*

Aesop, the Greek fabulist, would have added a pointed interpretation to the little story of the horse and the apple, probably that an apple is no substitute for a spirited horse, especially when there aren't nearly enough apples to go around.

The question we want to get at is exactly what kind of gods do you worship? The demi-god of superficial success, or something based on deeper, more meaningful values? After answering this one, we hope to show

you that there can be real satisfaction in your work, such as promoting popcorn, and how to get to it. Then, we will have avoided doing the disservice that grows out of well-meaning incentive builders; that is, not everybody can be a winner and it remains for you to accept losing graciously.

The real task is to instill or create in yourself, an approach to your work that will enable you to surmount periods of no recognition—periods when you fail to achieve pie-in-the-sky goals like winning a contest. This may be criticized by some as 'negativistic,' but we are armed with the general knowledge that a minimum of effort, creative especially, is lavished on projects 'above and beyond the call of duty.'

We are concerned, on first appearances, with merchandising popcorn more effectively. So what can we tell you? Our feelings are that you surely know by now that a candy bar should be displayed with the wrapper facing front and positioned so the brand name can be read without the patron standing on his head! We also give our readers credit for the intelligence to recognize that if you're going to sell something, it must be seen. We trust you wouldn't put your popcorn machine under the snack bar, and have benefitted enough from your personal experience to realize that the cleanliness of an area in which

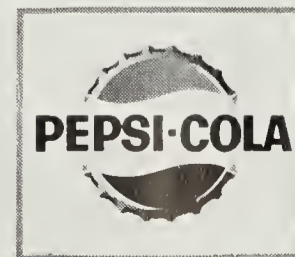
(Continued on page PE-16)





## Now it's Pepsi—**UP FRONT EVERYWHERE**

*TV, Radio, Magazines, Newspapers, Outdoor Posters, Point-of-Sale—Pepsi is one of the world's largest advertisers, in all media. That's why more and more people today are saying "Pepsi, please!" Pepsi is moving out front ... display it up front! Call your local Pepsi-Cola Bottler today, or write: National Accounts Dept., Pepsi-Cola Company, 500 Park Avenue, N. Y. C.*



# Theatre Construction Boom Continues With "Vigah!"

Announcements of new theatre construction, both indoor and drive-in, during the months of July and August have been increasing steadily during the height of the building season. Indications are that new theatre construction during '63 will surpass that of the two previous years, activity in both having exceeded records standing since approximately 1950.

In the South, Georgia Theatre Co. christened its new flagship, the deluxe Lenox Square, with much fanfare at the Variety benefit premiere. First-nighters were given a look at perhaps the biggest marquee in the country (58 ft. long and 12 ft. high). The showing of Para.'s "Come Blow Your Horn" via Century 75/35mm projection and transistorized sound coincided with the Radio City Music Hall debut. James H. Finch, AIA, of Atlanta, was architect for the theatre located in the sprawling Lenox Square Shopping Center. Staggered seating was used in the 700 seat auditorium, boasting Heywood-Wakefield adjustable chairs upholstered with nylon over foam cushioning. Central heat-air conditioning.

## Atlanta

In New York, the latest of a series of deluxe, in-town houses on the ever-changing East Side opened for business under the management of the Reade-Sterling Chain. With a 410 seat capacity, the new theatre joined the recently-opened twin Baronet and Coronet at 3rd Ave. and 59th St. and the B'Way DeMille as part of the circuit's Manhattan holdings. Named The 34th St. East, the house was designed by noted architect John J. McNamara, A.I.A., and fashioned from what was formerly a Power-Sub-Station. Reade-Sterling will utilize the three new floors of office space above the new house for its theatrical film distribution, theatre operation offices, and tv and 16mm distribution headquarters.

## New York

Western Amusement Company announced construction of a new 600 car drive-in for Barstow, California. Plans are being completed at the present time by R. Benedict Brout, Los Angeles architect, with ground and entrance ramps to be started soon. The Company presently operates the Barstow Theatre, a conventional house, that will be re-carpeted, new drapes, a larger screen and concession stand, plus redecorating throughout. This work is slated to start the last of August. The presently operating drive-in theatre in Barstow, the Bar-Len, is also slated for considerable renovation and improvements and plans for complete renovation of a number of their presently operating theatres, as well as a new theatre in San Diego County were announced. The Company has just completely remodeled the Antelope Theatre in Lancaster, California, installed new seats, new carpet, new drapes, a new concession bar, and completely redecorated, inside and out, and replaced and changed the marquee.

## Barstow

Getting ready for "It's A Mad, Mad, Mad, Mad World" premiere, new Pacific Cinerama Theatres is site of mad, mad, mad construction activity with only months to go before Nov. 7 deadline. Construction is proceeding on 24-hour basis, but nobody has doubts.



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VISITING FIREMEN—Accepting the invitation of Edward Lachman, President of Carbons, Inc., this group of technicians toured the new XeTRON Division projection test laboratory at the State Theatre in Boonton, N. J., where Xenon Lamps are installed.

NEW YORK—Chairmen and several members of the National Association of Concessionaires' Convention and Trade Show Committees met at the Americana Hotel in New York City recently to review the plans for staging the organization's Oct. convention.

With interest running high and advance registrations being received at NAC Headquarters at an accelerated pace, the outlook is that this year's attendance should shatter all previous convention records, it was announced. The convention program came in for a major share of consideration by the committees, and Lee Koken was highly praised for arranging an excellent series of events, which includes outstanding business sessions on October 28, 30 and 31, plus an extended bus tour and inspection of New York's finest theatre concession operations on October 29. At each of the business sessions some of the foremost authorities in the field of concessions will join the panels of speakers and pass on to concessionaries the benefit of their wide knowledge and experience. Speakers will include top executives of beverage and vending companies.

Bert Nathan was extremely confident that his committee would dispose of the few booths still remaining and expressed the belief that a complete sellout is imminent. That trade show exhibitors are assured of maximum exposure was evident when Nathan revealed that more than 1,000 vending representatives from the State of New York alone will be visiting the show. This, combined with concessionaires and theatre owners who are expected from all over the United States and Canada, should bring the total of trade show visitors close to the 3,000 mark.

Joseph G. Alterman, administrative assistant of Theatre Owners of America, was present to help coordinate those convention activities in which NAC will participate jointly with TOA.

The NAC convention will run concurrently with the conventions of the Theatre Owners of America, Theatre Equipment and Supply Mfrs. Assn., and Theatre Equipment Dealers Assn., all of which organizations are co-sponsoring the Motion Picture Theatre, Equipment and Concessions Industries Trade Show in Albert Hall of the Americana, October 28-31.

HOUSTON—Andrew S. Berwick, Jr., president of Wright Popcorn & Nut Company, San Francisco, has been appointed a regional vice-president of the National Association of Concessionaires, it was announced here by NAC president Augie J. Schmitt.

Berwick, who is a member of the associations' jobber-distributor segment, will represent Region No. 8 for NAC, which embraces the States of Arizona, California, Colorado, Nevada and Utah.

In commenting on the appointment, Schmitt said: "Berwick, who is a young and vigorous executive, is well qualified for this post and NAC is indeed fortunate to have him in our official family. He is very popular with theatre concessionaires and others in his area, as was evident at the recent NAC Regional Conference in San Francisco, for which he very ably served in the capacity as NAC co-chairman."

Berwick attended the University of Oregon. He and his wife, Phyllis, are the parents of two children; a son, Andy III, 2 years of age and a daughter, Jeanne, five years. He is also a member of both the Rotary and Olympic Clubs in San Francisco.

RC is the *goingest* cola because:



## There's more profit per gallon!

Royal Crown Cola is the lowest priced, national cola brand. Of course, that means more profit for you. And check these additional advantages: ♠ theater parties (write for details of 1500 successful promotions for kids) ♠ liberal jug return allowance ♠ leading cola, all flavors from one source ♠ local pick-up and delivery ♠ no shipping delays, low inventories ♠ local participation in promotions. Add up the advantages — then add to your profits with RC, goingest cola of the leading three.

# Royal Crown<sup>®</sup> Cola

C O L U M B U S , G E O R G I A

Other fine products of Royal Crown Cola Co.: Diet-Rite Cola, Nehi, Upper 10, Par-T-Pak.

*Simplex*  
**XL**

**TRANSISTOR  
SOUND  
SYSTEM**



**NEWEST  
FINEST  
MOST  
ECONOMICAL**

... for any theatre  
up to 2,500 seats!

Not just a tube system converted to transistors... the Simplex XL Transistor System is a new sound system that combines all the latest developments in transistor circuitry. Its entire pre-amp unit simply plugs-in. Replacement takes seconds. All controls are together, there's no equipment clutter. Many other advantages, too. For all the facts, call your National man.



**National**  
THEATRE SUPPLY COMPANY

CONTRACT DIVISION, 50 PROSPECT AVE., TARRYTOWN, N.Y.  
Subsidiary of General Precision Equipment Corporation

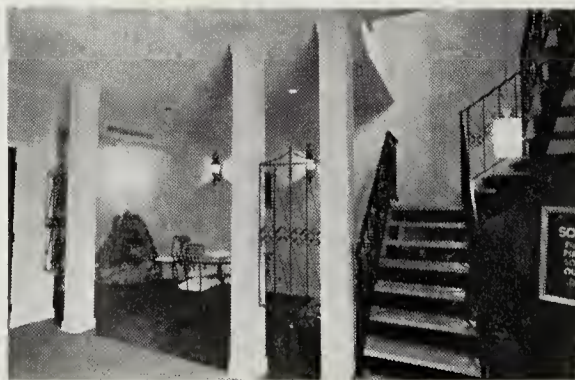
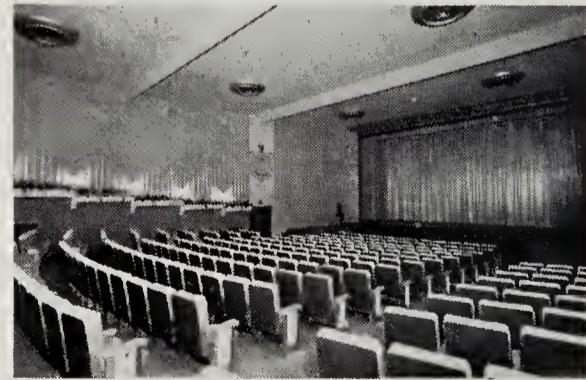
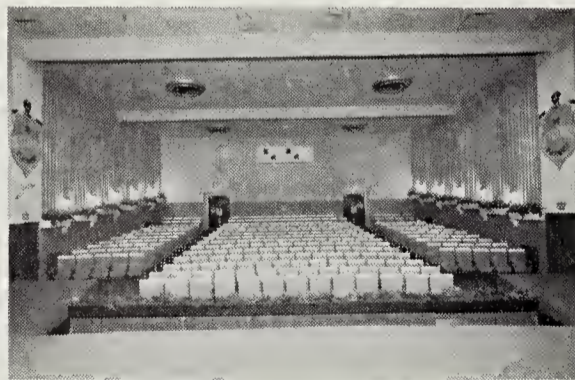


**L**uxury, Sophistication and Comfort are the keynotes of Nashville's "newest" theatre, the Belcourt Playhouse. The Belcourt is a completely rebuilt, re-decorated theatre, taking its decor inspiration from historic, New Orleans. The authentic city flavor affords an air of enchantment that pervades the entire house, from its stately brick exterior to the elegant auditorium.

Dating back to 1925, it was erected as the Hillsboro, later becoming a Childrens' theatre. It was also the Community Playhouse, associated with Vanderbilt University. Today, aside from first-run, select films, The Belcourt leases the house for two-week legitimate stage performances and for other stage presentations and is run by Rockwood Amusements Company, W. R. Holder, Director, operators of some 18 theatres in this area. A complete remodelling was undertaken. In the absence of any sort of marquee, the facade resembles a grand New Orleans restaurant, with white, wrought-iron grill-work. In the lobby are two small terraces, complete with wrought-iron furniture, glass-top tables and a delightful running fountain. A winding stairway leads to the projection room and boxes with attractive greenery lining the theatre walls. Replicas of old gasoline lanterns serve as house lights; and an authentic French telephone provides its own touch of quaint atmosphere.

Every seat in the house is of the plush, push-back loge type, rearranged from an original 550 seats to 344 seats, to afford spacious between-row space for the ultimate in comfort. Massey Seating Co., Nashville, installed their finest full-depth, molded Mascofoam cushion-seats, fitted with ultra-comfortable arm rests. All seats face center of screen for perfect viewing.

The interior is luxury-carpeted from wall-to-wall and the theatre is the only one in Nashville equipped with an automatic sprinkler system. The acoustics are the finest available, with full stereo and optics. A unique feature of the theatre is its refreshment counter carrying only imported confections from England, Switzerland, Belgium and West Germany. The theatre is located just two blocks from the Vanderbilt campus at 21st. and Belcourt Avenues.



## Toney To New NTS Post; Thigpen District Engineer

R. L. Bostick, vice-president of National Theatre Supply Company, announced the elevation of James G. Thigpen, manager of the Atlanta branch of National Theatre Supply, to the position of district engineer.



**THIGPEN**

Thigpen will retain his office in the Atlanta branch, 187 Walton Street, North West.

He is a recognized authority on drive-in theatres and expert on layouts for drive-ins and brick and mortar theatres. He will be in charge of the Engineering Departments of all Southern branches.

William (Bill) Toney, a graduate of Georgia Tech, will succeed Thigpen as manager of the Atlanta branch of National Theatre Supply Company.



**TONEY**

Toney brings with him over a quarter century of experience in the theatre equipment field. He was formerly manager of the Des Moines branch of National Theatre Supply Company and has been

purchasing agent for the Tri State Theatre circuit of Des Moines and Wilby-Kincey Theatres of Atlanta. He has also served as Sales Manager of International Chair Co. and sales representative of Hornstein Theatre Supply Company in Florida.

Toney will be looking forward to meeting and serving all of the company's customers in the Atlanta area.

### Conn Retires from NTS

CINCINNATI—J. A. Conn, co-manager of the Cincinnati branch of National Theatre Supply Co., has retired after 27 years of service with NTS, it was announced by J. W. Servies, vice-president.

Thomas M. Fisher, co-manager with Conn, has been made manager. Conn had completed over 50 years of service in the theatre equipment field, and was well known in the Cincinnati exchange area. He will be connected with NTS in the future as a consultant.

### Nicaraguan Equip. Contract

OMAHA — Ballantyne Instruments and Electronics, Inc., announced that the company has been selected to install complete Ballantyne sound and projection equipment in the Presidential palace of the government of Nicaragua.

Equipment to be installed includes Ballantyne BD 50 amplifiers, Ballantyne Model 6 soundheads, Ballantyne projectors and Altec Speakers.

### Color Neg. Cost Up

ROCHESTER — Eastman Kodak Company announced that prices of its professional color motion picture negative film have been increased by approximately 12 per cent. The change will affect Eastman Color Negative Film, Eastman Color Internegative Film, and Eastman Color Intermediate Film.

### Pepsi Contest Extended

NEW YORK—Due to burgeoning interest, the Pepsi-Cola Co.'s "Pepsi 'N Popcorn" concessions promotion contest deadline has been extended to Oct. 1.

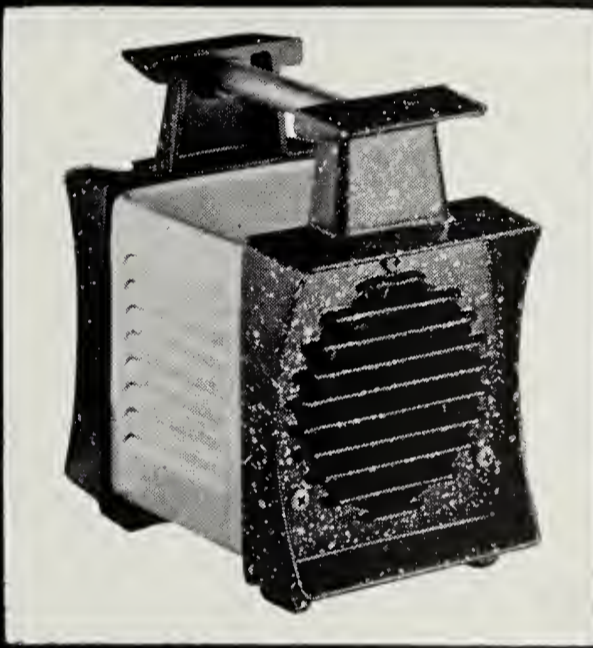
The prize-packed national contest for theatre concessionaires was previously extended through August. Entries should be sent to the Popcorn Institute, Chicago.

### RC Earnings Show Plus

COLUMBUS — Earnings of Royal Crown Cola Co. and Consolidated Subsidiaries for the six months ended June 30, 1963, amounted to \$1,095,916 (94 cents per share) after providing \$1,261,000 for federal and state income taxes; as compared with earnings of \$833,619 (73 cents per share) reported for the comparable 1962 period, after providing \$960,000 for federal and state income taxes.

The above earnings represent an increase in excess of 28 per cent per share and exceed earlier predictions. Increases in 1963, which would result in this being the best year in sales and profits that Royal Crown Cola Co. has ever experienced, were predicted.

Who put the **HEATER!**  
in the drive-in **THEATER?**



**EPRAD**  
*That's Who!*

Here's a partial list of the hundreds of exhibitors who have installed

## GOLDEN HOT-SHOT HEATERS

- Geneva Drive-In, San Francisco, California
- Milford Drive-In, Milford, Connecticut
- El Rancho Drive-In, San Jose, California
- Crab Orchard Drive-In, Beckley, West Virginia
- Clappison Drive-In, Hamilton, Ontario, Canada
- Price's Corner Drive-In, Wilmington, Delaware
- Sunset Drive-In, Salmon, Idaho
- Y & W Outdoor, Gary, Indiana
- Southland 68' Drive-In, Lexington, Kentucky
- Ritchie Open Air, Glen Burnie, Maryland
- Algiers Drive-In, Wayne, Michigan
- North Drive-In, St. Louis, Missouri
- Fiesta Drive-In, Las Cruces, New Mexico
- Oakley Drive-In, Cincinnati, Ohio
- Park Vu Drive-In, Salt Lake City, Utah
- Lusk Drive-In, Lusk, Wyoming

E. M. LOEW says—

"Hot-Shot Heaters have fulfilled the job of comfortable viewing in my drive-in theatres during the Spring, Fall and Winter seasons."



E. M. LOEW'S THEATRES, Boston, Mass.

ELLIS EVERILL says—

"If you had to sit in your car yourself during Fall, Winter and Spring showings, you'd want the best heaters available. That's why I installed EPRAD HOT-SHOTS."



PARK VU DRIVE-IN, Salt Lake City, Utah

The list keeps growing! More and more exhibitors are putting in Golden Hot-Shot electric in-car Heaters to ring up cold weather profits! Hot-Shot's superior design insures long life, low maintenance, rugged all-weather dependability. Preferred by exhibitors, leading architects, electricians, engineers and patrons.

Heater Promotion-Pak FREE. Shows you step by step how to operate your drive-in theatre in winter . . . and make money! Write or phone.

ONE YEAR WARRANTY against defects in material and workmanship.



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## COZY CLUB CHAIRS ARE COSTLY TO YOU

When tired businessmen have a choice between hard, lumpy movie seats and soft, easy club chairs, they rest at home. Their wives do, too! A little arithmetic will show you how ONE small seat-rehabilitation item will bring you repeat, family — revenue, many, many times over. And the simplest thing is the way to change the whole situation! Phone us. Do it today!

*Now Available*  
**The New "MASCOFOAM" Seat Cushion**

More durable, more comfortable, safer! Fire & moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Priced reasonably. Ask for samples.

**WRITE, WIRE OR  
 PHONE CHApel 2-2561**

**MANUFACTURERS**

Foam Rubber & Spring Cushions back and seat covers.



**DISTRIBUTORS**

Upholstery fabrics and general seating supplies.

**THEATRE SEAT SERVICE CO.**

A Division of

**MASSEY SEATING CO.**

100 Taylor Street  
 Nashville, Tennessee

**REMODELING—REDECORATING?**

Send us the details—photos if available

# NEW PRODUCTS

... *with theatre interest*

## Rainhood For Wet Nights



A lightweight, easily-stored rainhood designed to fit all automobiles is available from C-Clear Products, Phila.

The hoods, are designed to conform to the contour of the car's roof and extend well forward over the windshield. Clear vinyl sheets capable of withstanding high winds and heavy rain provide protection from both sides of the car. Sturdy polypropylene arms support the overhead canopy (of weatherproof, exterior masonite tempered for long life), and are fastened to the hood of the car by hard-to-release suction cups. All parts of the rainhoods are rubberized to protect the finish of the automobile.

When not in use, the hoods fold flat for quick storage in racks or wherever they may be stacked. The hood itself is quickly secured

to the roof of the car by clamps which lock under the automobile's rain gutter. No adjustments are required, as the clamps are affixed to a weatherproof cross-strap of neoprene rubber, which stretches to the required width.

Two attendants can fasten the rainhood in seconds, either at the boxoffice, or at the speaker post site. In tests, a car equipped with a rainhood was driven at speeds of 40 mph without losing the hood. The transparent vinyl side-curtains are locked in place by either closing the vent windows on them, or simply opening the car door and closing it over the excess flap.

Cross ribs of rubber striping under part of the hood which comes in contact with the car roof prevent water from running down under the hood onto the car's windshield.

## Decorator Chairs



A new theatre chair, designed to allow architects and decorators an almost unlimited choice of end standards, design motifs and upholstery fabrics, has been introduced by American Seating Company, Grand Rapids, Mich.

Known as the "Stellar Series," the line creates opportunities in cinema and theatre decoration for dramatic effects without the need for expensive custom-built seating.

The "Stellar Series" chair comes in various widths (20, 21, and 22 inches) and offers three basic types of backs: fully upholstered; with the outer back solid-molded of Amerflex polyethylene plastic; and with a soil-guard molded over the top of the chair back to protect the fabric from wear. Both the backs and self-rising seats are padded with Amerfoam urethane foam. Center standards have single or double armrests—of either plastic or wood—enabling each person to have his own armrest.

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

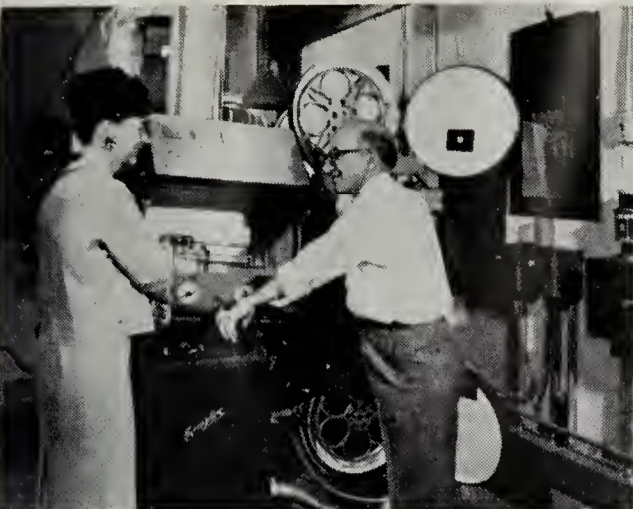
Free Test Samples

*Lorraine ORLUX Carbons*

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart



Lloyd A. Turel, projectionist at the new Nor-west theatre, Detroit, appears to be doubly pleased with his position—pleased with his Strong Lo-Current projection arc lamps and pleased to have such an attractive boss, Dale Young Killeen, manager.

**NR Trims Sails**

ST. LOUIS—National Rejectors, Inc., has streamlined its sales and service organization to achieve closer co-ordination with its customers, David A. Elliott, general sales manager, announced.

**WANT FURTHER INFORMATION ON PRODUCTS**  
**ADVERTISED IN THIS ISSUE**

**Please Check:**

- ASHCRAFT MFG. CO., INC., C. S., Projection Lamps and Rectifiers
- BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., Complete Theatre Equipment Leasing
- CARBONS, INC., Lorraine Carbons
- COCA-COLA CO., THE, Coca-Cola
- EPRAD, INC., Golden Hot-Shot In-Car Heaters
- MASSEY SEATING CO., Theatre Seat Rehabilitation
- NATIONAL THEATRE SUPPLY CO., Simplex X-L Transistor Sound Systems
- NORTH AMERICAN PHILIPS CO., INC., Norelco AA II Universal Projectors
- PEPSI-COLA CO., Pepsi-Cola
- RCA SERVICE CO., RCA Theatre Service
- ROYAL CROWN COLA CO., Royal Crown Cola
- STRONG ELECTRIC CORP., THE, Projection Lamps, Tufcold Reflectors
- WESTERN ELECTRONICS CO., Rebuilt Drive-In Speakers

**WANT FURTHER INFORMATION ON NEW PRODUCTS**  
**SHOWN IN THIS ISSUE?**

LIST ITEMS \_\_\_\_\_

\_\_\_\_\_

ISSUE OF AUGUST 14, 1963

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE \_\_\_\_\_

**MOTION PICTURE EXHIBITOR**  
 317 N. Broad St., Philadelphia 7, Pa.

**Rub It!  
 Scrub It!  
 Boil It!  
 Freeze It!**

*Just try to scratch or destroy the harder than glass front coating of a*

**TUFCOLD**  
 FLAKE AND PEEL-PROOF  
**FIRST SURFACE COLD REFLECTOR**  
*—then you'll see why it's*  
**Guaranteed 2 Years**  
*—TWICE AS LONG against coating deterioration*



*Replace your old reflectors now*

**THE Strong ELECTRIC CORPORATION**  
 21 CITY PARK AVENUE TOLEDO 1, OHIO

**\$10,000** worth of **\$50<sup>00</sup>** per week  
 equipment for less than **50<sup>00</sup>** per week

**COMPLETE THEATRE EQUIPMENT**

# LEASING

A jet age idea in financing new theatres . . . remodeling or replacing outmoded equipment. Ballantyne's Leasing Program enables you to obtain equipment without stretching your present funds and without depleting your operating capital. You can offer the advantages of the latest technological developments in theatre equipment on a *pay as you profit plan*.

**CONSERVE YOUR CASH BY INTELLIGENT LEASING**

|   |   |  |
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| <ul style="list-style-type: none"> <li>• Soundheads</li> <li>• Lamps</li> <li>• Projectors</li> <li>• Amplification Speakers</li> </ul> | <ul style="list-style-type: none"> <li>• Seating</li> <li>• Screens</li> <li>• Screen Towers</li> </ul> | <ul style="list-style-type: none"> <li>• Carpets</li> <li>• In-a-car Speakers</li> <li>• In-a-car Heaters</li> </ul> |
|---|---|--|





**INSTRUMENTS AND ELECTRONICS, INC.**  
 1712 Jackson Street Omaha 2, Nebraska

## Merchandising can be real Fun



Part of the capacity crowd that turned out for the grand opening of the Eric. Theatre was named in honor of Eric Shapiro, grandson of Samuel Shapiro, president of Sameric Corp., owner & builder of the East Park Shopping Center house, Harrisburg, Penna.



Most recently constructed of the 17-theatre Budco Theatres chain is new 61st St. Drive-In, located on unusual river front site in Phila., Penna. Fully equipped D-I made debut in sweltering 95 degree weather, just in time for area residents to try "always a breeze" come-on.

# ASHCRAFT

CORE-LIGHT

SUPER CINEX

CINEX SPECIAL

PROJECTION LAMPS  
AND HIGH RECTANCE

MULTI-PHASE RECTIFIERS

★

*World's Standard  
of*

*Projection Excellence*

**FREE!** Send us one old drive-in theatre in-car speaker. We will rebuild—FREE. You test—before you buy.

Act NOW! Send Speaker TODAY!

**WESTERN ELECTRONICS CO.**

3311 Houston Ave., Houston 9, Texas

Send speaker only; not the case

food is sold can only add to its customer appeal.

If you do the above things well, that qualifies you for the first grade. To be promoted, you must step into the arena of creative thought and expression. If you have cold feet—well, there's always the other approach more or less captured in the uninspired, though dutiful columns of the trade press.

What we can tell you about creative merchandising is that it is largely a bootstrap operation. The man who takes the trouble to consider what he can do to merchandise, to build popcorn sales, is likely to be a man who is also a good exploiter, a good showman.

But what about you underdogs? You managers and concessions operators that manage the minimum—or maybe take it just a step beyond by putting up a back-bar sign on Halloween—are the targets for the contestmen. They know they have to do something to make you sit up and take notice, **AND THEY ARE RIGHT!**

Ask yourself "why?" "Why don't I care?" Maybe you'll come up against the first axiom of picklebarrel philosophy—what's in it for me? Profits? Recognition? Advancement?

There is money in it—but how much? And who's going to get it? Recognition? Maybe a little bit. Or, to put it in 'negative' terms, someone might say "Look here—Flomm just isn't producing these days. Look at these popcorn sales figures. Tsk. Tsk. Tsk!"

Happily, we are now at the point where we can begin to talk sensibly about creative merchandising. And the place to begin is with the statement that merchandising can be one of the most rewarding activities for anyone who let's himself feel that his own imagination and fancy exist and wait to be tapped. What makes the world of merchandising more alluring, is that at the end of the imaginative rainbow waits a neat little pot of gold! Maybe you'll never make a thousand a week by promoting popcorn—but if you get infected with the bug of creativity, your efforts will spill over into other areas in the theatre operation.

What makes our selling point all the more potent, is that being creative is real fun! It is the creativity which sustains, not the product. For the merchandising man, the laughs and smiles, the response of his peers and supervisors can be the real rewards.

The meat of this merchandising business is the zany—the off-beat—the colorful, light-of-heart touch that, if it's real, can make your own world ten shades brighter. Feigning bright, optimistic words (or pictorial expressions of the same) is, on the other hand, real agony as any advertising man will readily vouch. But the exhibitor or concessions man has the advantages of trying his hand at it simply to have fun. Is anybody going to fire you because your poster-paint illustration of a pumpkin didn't quite look like it was done

by a staff artist for the Ladies Home Companion?

Remember that the wonderful tools of the clown are at your disposal. Humor, ludicrous contrast, mime, perhaps many things you've wanted to express but never have. Everything you can think of that saves you from taking the small parts of life too seriously can be drawn on. The difference between good and bad promotional materials, often hinges on how well the creator can use these tools. For example, we can recall a promotional piece that consisted of a photograph of a lavishly endowed blonde grovelling in a huge heap of popcorn wearing a snug bikini. In some ways, this was passable cheesecake (not the blonde! She would have looked good grovelling in a heap of anything!), but it did little to draw attention to popcorn. Take away the pretty girl, and is so often the case, the article you wish to point out vaporizes. Who would be really interested in a huge heap of popcorn? It would take a mountain of popcorn to raise an eyebrow! On the other hand, think what you could do with a mountain of blondes!

Of course, we are making light because we are dealing with a subject to which the free, light approach is critical. Again, we would refer the person interested in drumming up a novel promotional campaign on a concessions item to the common variety of children's books, rather than to a stiff and pompous treatise on somber techniques and methods for effective selling.

A better promotional piece for popcorn might be a photograph that captured the amazed look of some children watching a kettle of popping corn getting out of hand while their parents tried to hold in their laughter. Or maybe you would like to try your hand at drawing an elephant. Take advantage of current crazes like the elephant jokes that have captured the imaginations of the country's kids. Draw a picture of a soulful looking elephant on a piece of poster-board and think up a joke. **QUESTION:** "How do you know if there's an elephant in the popcorn machine?" **ANSWER:** "By the footprints in the butter!"

Once you get rolling, you won't want to go back to the old way. Stuff your popcorn boxes with giveaways—use the bagful of tricks you know as well as we do, but with a new zest. Have fun! Put up a sheet of peg-board on your back bar wall. Hang stuffed dolls (shopping around for novelties will be fun, too, if you get caught up in the spirit of things) cap guns, and other prizes and publicize the fact that some popcorn boxes are "lucky" ones.

We can't give you too many hints as there is a popcorn contest on at the time, and we might give away somebody's promotional stunt, but we didn't intend to tell you how in the first place. Just why!



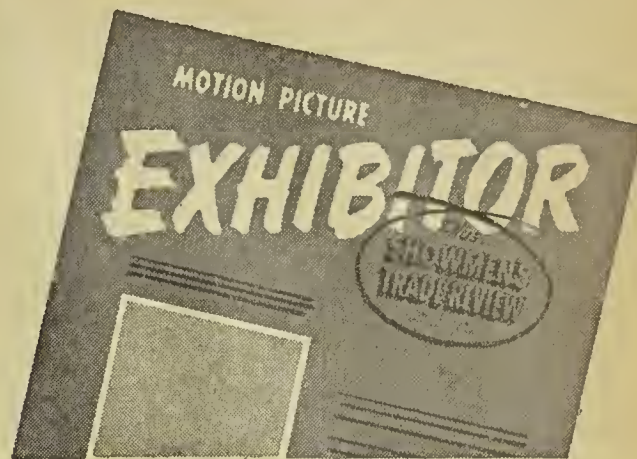
# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



AUGUST 14, 1963 SECTION TWO  
VOL. 70 No. 7

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compilation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6210 PAYROLL—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
- PLAY IT COOL—MU-74m.—Billy Fury, Anna Palk—5065 (7-10-63)—Fair programmer—English
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6305 SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

### COMING FEATURES IN ORDER OF RELEASE

- June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- Aug. CRY OF BATTLE—Van Heflin, Rita Moreno

### COMING

- GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller
- SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld

### AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- 810 BEACH PARTY—C-100m.—(Pathe-Color; PV)—Bob Cummings, Dorothy Malone, Frankie Avalon—5069 (7-24-63)—Entertaining comedy has angles
- BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 OPERATION BIKINI—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made In Denmark; dubbed in English
- 714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed In Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

### TO BE REVIEWED

- BLACK CHRISTMAS—(EC)—Boris Karloff
- CALIFORNIA—Jock Mahoney, Faith Domergue
- DEMENTIA # 13—William Campbell, Luana Anders—Filmgroup
- ERIK, THE CONQUEROR—(C)—Cameron Mitchell
- FEAR—Boris Karloff
- FLIGHT INTO FRIGHT—John Saxon, Leticia Roman
- HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- |                             |         |
|-----------------------------|---------|
| •Act One                    | WB      |
| Air Patrol                  | A1 Fox  |
| •All The Way Home           | A2 Par. |
| Almost Angels               | A1 BV   |
| Amazons of Rome             | A2 UA   |
| •America, America           | WB      |
| •Aphrodite, Goddess Of Love | Emb.    |
| Army Game, The              | For.    |
| Arturo's Island             | 8 MGM   |
| As Nature Intended          | For.    |
| Assignment Outer Space      | A1 A-I  |

## PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

- B**
- Bad Sleep Well, The \_\_\_\_\_ C For. Misc.
  - Balcony, The \_\_\_\_\_ C Fox
  - Battle, The \_\_\_\_\_
  - Battle Beyond the Sun (Filmgroup) \_\_\_\_\_ A-1
  - Beach Party \_\_\_\_\_ A3 A-1
  - Bear, The \_\_\_\_\_ A1 Emb.
  - Behold A Pale Horse \_\_\_\_\_ Col.
  - Beauty And The Beast \_\_\_\_\_ A1 UA
  - Becket \_\_\_\_\_ Par.
  - Best Of Enemies, The \_\_\_\_\_ A1 Col.
  - Big Risk, The \_\_\_\_\_ A3 UA
  - Birds, The \_\_\_\_\_ A2 U-1
  - Black Fox \_\_\_\_\_ A2 Misc.
  - Black Christmas \_\_\_\_\_ A-1
  - Black Gold \_\_\_\_\_ A1 WB
  - Black Zoo \_\_\_\_\_ A2 AA
  - Boy Who Caught A Crook \_\_\_\_\_ A1 UA
  - Brain That Wouldn't Die, The \_\_\_\_\_ B A1
  - Brass Bottle, The \_\_\_\_\_ U
  - Bristle Face \_\_\_\_\_ BV
  - Buddha \_\_\_\_\_ For.
  - Bunny Yeager's Nude Camera \_\_\_\_\_ Misc.
  - Burning Court, The \_\_\_\_\_ A2 For.
  - Bye, Bye Birdie \_\_\_\_\_ A3 Col.

- C**
- Cairo \_\_\_\_\_ A3 MGM
  - California \_\_\_\_\_ A3 A-1
  - Call Me Bwana \_\_\_\_\_ A2 UA
  - Captain Newman, M.D. \_\_\_\_\_ U
  - Captain Sindbad \_\_\_\_\_ A1 MGM
  - Cardinal, The \_\_\_\_\_ Col.
  - Caretakers, The \_\_\_\_\_ A3 UA
  - Carnival Of Souls \_\_\_\_\_ Misc.
  - Carpetbaggers, The \_\_\_\_\_ Par.
  - Carry On Constable \_\_\_\_\_ For.
  - Carry On Teacher \_\_\_\_\_ For.
  - Castilian, The \_\_\_\_\_ A2 WB
  - Cattle King \_\_\_\_\_ A1 MGM
  - Centurion, The \_\_\_\_\_ A2 For.
  - Ceremony, The \_\_\_\_\_ UA
  - Chalk Garden, The \_\_\_\_\_ U-1
  - Charade \_\_\_\_\_ A2 U-1
  - Child Is Waiting, A \_\_\_\_\_ A2 UA
  - Children Of The Damned \_\_\_\_\_ MGM
  - Circus \_\_\_\_\_ B
  - Cleopatra \_\_\_\_\_ B Fox
  - Clown And The Kid, The \_\_\_\_\_ A1 UA
  - Come Blow Your Horn \_\_\_\_\_ A3 Par.
  - Come Fly With Me \_\_\_\_\_ A2 MGM
  - Come September-Re. \_\_\_\_\_ A3 U
  - Company Of Cowards, The \_\_\_\_\_ MGM
  - Condemned Of Altona, The \_\_\_\_\_ Fox
  - Congo Vivo \_\_\_\_\_ Col.
  - Constantine And The Cross \_\_\_\_\_ A1 Emb.
  - Cool Mikado, The \_\_\_\_\_ UA
  - Corridors Of Blood \_\_\_\_\_ A3 Misc.
  - Counterfeiters Of Paris, The \_\_\_\_\_ A3 MGM
  - Court Martial \_\_\_\_\_ A2 UA
  - Courtship Of Eddie's Father, The \_\_\_\_\_ A2 MGM
  - Crime Does Not Pay \_\_\_\_\_ A3 Emb.
  - Crimson Blade, The \_\_\_\_\_ Col.
  - Critic's Choice \_\_\_\_\_ A3 WB
  - Crooks Anonymous \_\_\_\_\_ A3 For.
  - Cross Of Living \_\_\_\_\_ For.
  - Cry Of Battle \_\_\_\_\_ AA

- D**
- Damn The Defiant \_\_\_\_\_ A1 Col.
  - Dark Purpose \_\_\_\_\_ U
  - Day And The Hour, The \_\_\_\_\_ A2 MGM
  - Day Mars Invaded Earth, The \_\_\_\_\_ A1 Fox
  - Day Of The Triffids, The \_\_\_\_\_ A2 AA
  - Days Of Wine And Roses \_\_\_\_\_ A2 WB
  - Dead Ringer \_\_\_\_\_ WB
  - Delicate Delinquent, The-RE \_\_\_\_\_ A1 Par.
  - Dementia (Filmgroup) \_\_\_\_\_ A-1
  - Devil's Hand, The \_\_\_\_\_ Misc.
  - Devil's Messenger, The \_\_\_\_\_ Misc.
  - Diamond Head \_\_\_\_\_ B Col.
  - Diary Of A Madman \_\_\_\_\_ A2 UA
  - Dime With A Halo \_\_\_\_\_ A3 MGM
  - Distant Trumpet, A \_\_\_\_\_ WB
  - Dr. No \_\_\_\_\_ B UA
  - Dr. Strangelove \_\_\_\_\_ Col.
  - Donovan's Reef \_\_\_\_\_ A2 Par.
  - Don't Give Up The Ship-Re. \_\_\_\_\_ Par.
  - Drums Of Africa \_\_\_\_\_ A1 MGM
  - Dubious Patriots, The \_\_\_\_\_ UA
  - Duel Of The Titans \_\_\_\_\_ A2 Par.

- I**
- East Of Kiltmanjaro \_\_\_\_\_ Misc.
  - 8 1/2 \_\_\_\_\_ A4 Emb.
  - Elusive Corporal, The \_\_\_\_\_ For.
  - Ensign Pulver \_\_\_\_\_ WB
  - Erik, The Conqueror \_\_\_\_\_ A2 A-1
  - Escape From East Berlin \_\_\_\_\_ A1 MGM
  - Europe In The Raw \_\_\_\_\_ Misc.
  - European Nights \_\_\_\_\_ Misc.

**IT'S ALIVE**—(C)—Peter Lorre, Elsa Lanchester  
**MASQUE OF THE RED DEATH**—(PV; C)—Vincent Price  
**PYRO**—(PanaColor)—Barry Sullivan, Martha Hyer  
**SAMSON AND THE SINS OF BABYLON**—(Techniscope; TC)—Mark Forest  
**SUMMER AFFAIR**—(TE; TC)—Cliff Richards, Lauri Peters  
**TERROR, THE**—(Vistascope; C)—Boris Karloff  
**X—THE MAN WITH THE X-RAY EYES**—(C)—Ray Milland  
**YOUNG RACERS, THE**—(C)—Mark Damon, Luana Anders

### BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

**ALMOST ANGELS**—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad  
**IN SEARCH OF THE CASTAWAYS**—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)  
—Another Disney winner for family trade—English  
**LADY AND THE TRAMP**—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)  
**LEGEND OF LOBO, THE**—NOV.-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney  
**MIRACLE OF THE WHITE STALLIONS**—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria  
**SAVAGE SAM**—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.  
**SON OF FLUBBER**—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences  
**SUMMER MAGIC**—CD-108m.—(TC)—Hayley Mills, Burl Ives. Dorothy Mcguire—5061 (6-26-63)—Another Disney family entertainment  
**YELLOWSTONE CUBS**—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

### TO BE REVIEWED

**BRISTLE FACE**—Brian Keith, Jeff Donnell  
**HORSE WITHOUT A HEAD, THE**—Jean Pierre Aumont  
**INCREDIBLE JOURNEY, THE**—(TC)—Emile Genest, Sandra Scott  
**MARY POPPINS**—(TC)—Julie Andrews, Dick Van Dyke  
**MERLIN JONES**—(TC)—Annette, Tommy Kirk  
**SWORD IN THE STONE**—(TC)—Full Length Walt Disney Cartoon  
**THREE LIVES OF THOMASINA**—(TC)—Patrick McCooohan, Susan Hampshire  
**TIGER WALKS, A**—(TC)—Brian Keith, Vera Miles, Sabu  
**20,000 LEAGUES UNDER THE SEA**—(CS; TC)—Kirk Douglas—Reissue  
**WILD GOOSE STOP**—Brandon De Wilde, Brian Keith

### COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

**706 BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy  
**BYE BYE BIRDIE**—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment  
**705 DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English  
**DIAMOND HEAD**—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal  
**FURY OF THE PAGANS**—MD-86m.—(Dyaliscope)—Edmund Purdom, Rossana Podesta—5069 (7-24-63)—Another Italian-made spectacle for the program  
**GIDGET GOES TO ROME**—C-101m.—(EC)—Cindy Carol, James Darren—5073 (8-7-63)—Gidget rides again in colorful entry—Filmed in Italy  
**JASON AND THE ARGONAUTS**—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fantasy features top special effects  
**JUST FOR FUN**—MU-72m.—Mark Wynter, Cherry Roland, Bobby Vee—5061 (6-26-63)—For lower half of program—English  
**LAWRENCE OF ARABIA**—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential  
**MAN FROM THE DINERS' CLUB, THE**—C-96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch  
**710 PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half  
**707 RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer  
**13 FRIGHTENED GIRLS**—MD-89m.—(EC)—Kathy Dunn, Murray Hamilton—5061 (6-26-63)—Interesting programmer  
**709 TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jerl Lynne Fraser—4997 (11-21-62)—Fair programmer  
**712 WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made  
**711 WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda

### COMING FEATURES IN ORDER OF RELEASE

Aug. **GIDGET GOES TO ROME**—(EC)—James Darren, Cindy Carol  
Sept. **IN THE FRENCH STYLE**—Jean Seberg, Stanley Baker  
Sept. **THREE STOOGES GO AROUND THE WORLD IN A DAZE**—Three Stooges  
Oct. **MANIAC**—Kerwin Mathews, Nadia Gray  
Oct. **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell

### COMING

**BEHOLD A PALE HORSE**—Gregory Peck, Anthony Quinn  
**CARDINAL, THE**—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
**CONGO VIVO**—Jean Sebastian, Bachir Toure  
**CRIMSON BLADE, THE**—Lionel Jeffries, June Thorburn—English  
**DR. STRANGELOVE**—Peter Sellers, Sterling Hayden  
**FAIL SAFE**—Henry Fonda, Dan O'Herlihy  
**I LOVE, YOU LOVE**—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
**LILITH**—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda  
**LONG SHIPS, THE**—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish  
**PLAY IT COOLER**—Anthony Newly, Anne Aubrey  
**PSYCHE 59**—Curd Jurgens, Patricia Neal  
**REACH FOR GLORY**—Harry Andrews, Kay Walsh  
**RUNNING MAN, THE**—(PV; C)—Laurence Harvey, Lee Remick  
**SENILITA**—Anthony Franciosa, Claudia Cardinale  
**SIEGE OF THE SAXONS, THE**—(C)—Janette Scott, Ronald Lewis—English  
**STRAIT-JACKET**—Joan Crawford, John Anthony Hayes  
**SWINGIN' MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donwell  
**THESE ARE THE DAMNED**—Macdonald Carey, Shirley Ann Field  
**25TH HOUR, THE**—Gregory Peck, Anthony Quinn  
**UNDER THE YUM YUM TREE**—(EC)—Jack Lemmon, Carol Lynley  
**VICTORS, THE**—(PV)—Vincent Edwards, Melina Mercouri  
**WATCH IT, SAILOR**—Dennis Price, Marjorie Rhodes

### EMBASSY

**CRIME DOES NOT PAY**—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
**CONSTANTINE AND THE CROSS**—D-114m.—(TS; EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
**8 1/2**—FAN-135m.—Marcello Mastroianni, Claudia Cardinale—5061 (6-26-63)—Strictly for art house sophisticates and Fellini fans—Italian; English titles

FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
 LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles  
 LONG DAY'S JOURNEY INTO NIGHT—D-136m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama  
 LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
 MADAME—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
 NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
 SEVEN CAPITAL SINS—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
 STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer  
 WOMEN OF THE WORLD—DOC.—107m.—(TC)—Narrated by Peter Ustinov—5065 (7-10-63)—Informative peek at cultural and anatomical similarities of women of the world in "Mondi Cane" Fashion—Italian; English narration

**COMING**

Mar. BEAR, THE—Renato Rascel, Francis Blanche  
 April APHRODITE, GODDESS OF LOVE—(C)—Isabel Corey  
 June PASSIONATE THIEF, THE—Anna Magnani  
 June YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French  
 July LIGHT FANTASTIC, THE—Dolores McDougal, Barry Bartle  
 LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo  
 AUG. THREE PENNY OPERA—Curt Jurgens, June Ritchie

**MGM**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

315 ARTURO'S ISLAND—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 BILLY ROSE'S JUMBO—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 316 CAIRO—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
 CAPTAIN SINDBAD—FAN-85m.—(TC)—Guy Williams, Heidi Bruhl—5062 (6-26-63)—Well-made fantasy is solid entertainment—Filmed abroad  
 331 CATTLE KING—W-89m.—(EC)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western  
 322 COME FLY WITH ME—CD-109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses  
 313 COUNTERFEITERS OF PARIS, THE—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 321 COURTSHIP OF EDDIE'S FATHER, THE—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 318 DIME WITH A HALO—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 327 DRUMS OF AFRICA—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program  
 311 ESCAPE FROM EAST BERLIN—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 330 FLIPPER—D-90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment  
 321 FOLLOW THE BOYS—MUC-95m.—(PV; MC)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 319 FOUR DAYS OF NAPLES, THE—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles  
 317 HOOK, THE—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about man in war  
 HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 325 IN THE COOL OF THE DAY—D-89m.—(PV; MC)—Jane Fonda, Peter Finch—5049 (5-29-63)—Fairly interesting romance  
 323 IT HAPPENED AT THE WORLD'S FAIR—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw  
 312 KILL OR CURE—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 MAIN ATTRACTION, THE—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy  
 340 MONKEY IN WINTER—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 403 MURDER AT THE GALLOP—CD-81m.—(PV)—Margaret Rutherford, Robert Morley—5065 (7-10-63)—'Miss Marple' returns in another delightful mystery-comedy—English  
 365 MUTINY ON THE BOUNTY—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 PASSWORD IS COURAGE—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 PERIOD OF ADJUSTMENT—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 324 RIFI IN TOKYO—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan  
 306 SAVAGE GUNS, THE—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain  
 320 SEVEN SEAS TO CALAIS—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English  
 328 SLAVE, THE—MD-102m.—(CS; EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made dubbed in English  
 304 SWORDSMAN OF SIENA—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 222 TARZAN GOES TO INDIA—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show  
 333 TARZAN'S THREE CHALLENGES—MD-92m.—(Dylascope; MC)—Jock Mahoney, Woody Strode—5066 (7-10-63)—Colorful Tarzan adventure—Filmed abroad  
 334 TICKLISH AFFAIR, A—C-89m.—(PV; MC)—Shirley Jones, Gig Young, Red Buttons—5066 (7-10-63)—Mild romantic comedy aimed at family audiences  
 314 TRIAL AND ERROR—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 220 TWO WEEKS IN ANOTHER TOWN—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn  
 356 WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 336 YOUNG AND THE BRAVE, THE—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

**COMING FEATURES IN ORDER OF RELEASE**

May SQUARE OF VIOLENCE—Broderick Crawford  
 July DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman  
 July TWO ARE GUILTY—(Dailyscope)—Anthony Perkins, Jean Claude Brialy  
 Sept. HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English  
 Sept. V.I.P.'S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton  
 Oct. GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Padesta  
 Oct. TIKO AND THE SHARK—(WS; C)—Tahitian Cast  
 Oct. WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner

**COMING**

CHILDREN OF THE DAMNED—Ian Hendry, Alan Badez—England  
 COMPANY OF COWARDS, THE—(PV)—Glenn Ford, Jesse Pearson, Jim Backus  
 FAMILY DIARY—Marcello Mastroianni  
 GLADIATORS SEVEN—(CS)—Richard Harrison  
 GLOBAL AFFAIR, A—Bob Hope, Lilo Pulver, Yvonne DeCarlo  
 GOLD FOR THE CAESARS—(C)—Jeffrey Hunter  
 GUNFIGHTERS AT CASA GRANDE—Alex Nicol  
 HOOTENANNY HOOT—Peter Breck, Stella Stevens, Joby Baker  
 LEGIONNAIRE, THE—Steve Reeves, Jacquesernas, Maria Canale  
 NIGHT MUST FALL—Albert Finney—English  
 OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey  
 POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley  
 PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson

**F**

Face In The Rain \_\_\_\_\_ Emb.  
 •Fair Safe \_\_\_\_\_ Col.  
 Fall Guy, The \_\_\_\_\_ Misc.  
 •Family Diary \_\_\_\_\_ MGM  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Fatal Desire \_\_\_\_\_ A3 For.  
 •Fear \_\_\_\_\_ A-1  
 Fiasco In Milan \_\_\_\_\_ For.  
 55 Days At Peking \_\_\_\_\_ A1 AA  
 Firebrand \_\_\_\_\_ B Fox  
 Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Five Weeks In A Balloon \_\_\_\_\_ A1 For.  
 Flamboyant Sex, The \_\_\_\_\_ For.  
 •Flight From Ashiya \_\_\_\_\_ UA  
 •Flight Into Fright \_\_\_\_\_ A-1  
 Flipper \_\_\_\_\_ A1 MGM  
 Follow The Boys \_\_\_\_\_ B MGM  
 For Love Or Money \_\_\_\_\_ B U-1  
 •For Those Who Think Young \_\_\_\_\_ UA  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-1  
 Four Days Of Naples \_\_\_\_\_ A2 MGM  
 •Four For Texas \_\_\_\_\_ WB  
 Free White and 21 \_\_\_\_\_ B A-1  
 Freud \_\_\_\_\_ A4 U-1  
 •From Russia, With Love \_\_\_\_\_ UA  
 Fruit Is Ripe \_\_\_\_\_ For.  
 •Fun In Acapulco \_\_\_\_\_ Par.  
 Fury Of The Pagans \_\_\_\_\_ A2 Col.

**G**

Gathering Of Eagles, A \_\_\_\_\_ A1 U-1  
 Gay Purr—Ee \_\_\_\_\_ A1 WB  
 Giant—Re. \_\_\_\_\_ A1 WB  
 Gidget Goes To Rome \_\_\_\_\_ A1 Col.  
 Girl Hunters, The \_\_\_\_\_ B For.  
 Girl Named Tamiko, A \_\_\_\_\_ b Par.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 •Gladiators Seven \_\_\_\_\_ MGM  
 •Global Affair, A \_\_\_\_\_ MGM  
 •Gold For The Caesars \_\_\_\_\_ MGM  
 •Golden Arrow, The \_\_\_\_\_ MGM  
 •Good Soup, The \_\_\_\_\_ Fox  
 Great Caruso, The—RE \_\_\_\_\_ A1 Misc.  
 Great Escape, The \_\_\_\_\_ A1 UA  
 •Great Race, The \_\_\_\_\_ WB  
 Great Van Robbery, The \_\_\_\_\_ A1 UA  
 •Greatest Story Ever Told, The \_\_\_\_\_ UA  
 Greenwich Village Story \_\_\_\_\_ Misc.  
 •Gunfight At Comanche Creek \_\_\_\_\_ AA  
 Gunfighter at the O.K. \_\_\_\_\_  
 Corral—Re. \_\_\_\_\_ B Par.  
 •Gunfighters At Casa Grande \_\_\_\_\_ MGM  
 •Gun Hand, The \_\_\_\_\_ U  
 •Gun Hawk, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB  
 Gypsy \_\_\_\_\_ B WB

**H**

Hand Of Death \_\_\_\_\_ A2 Fox  
 Harbor Lights \_\_\_\_\_ A2 Fox  
 •Haunted Palace \_\_\_\_\_ A-1  
 •Haunting, The \_\_\_\_\_ MGM  
 Head, The \_\_\_\_\_ B For.  
 Heavens Above \_\_\_\_\_ A3 For.  
 Her Bikini Never Got Wet \_\_\_\_\_ For.  
 Hercules and the Captive Women \_\_\_\_\_ A1 For.  
 •Here's Las Vegas \_\_\_\_\_ UA  
 Hook, The \_\_\_\_\_ A2 MGM  
 •Hootenanny Hoot \_\_\_\_\_ MGM  
 •Horse Without A Head, The \_\_\_\_\_ BV  
 House Of The Damned \_\_\_\_\_ A2 Fox  
 How The West Was Won \_\_\_\_\_ A1 MGM  
 Hud \_\_\_\_\_ A3 Par.  
 Huns, The \_\_\_\_\_ A2 For.

**I**

I Could Go On Singing \_\_\_\_\_ A3 UA  
 •I Love, You Love \_\_\_\_\_ C Col.  
 •Incredible Journey, The \_\_\_\_\_ BV  
 Impersonator, The \_\_\_\_\_ For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 •In The French Style \_\_\_\_\_ A3 Col.  
 In The Cool Of The Day \_\_\_\_\_ B MGM  
 •Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Invasion Of The Star Creatures \_\_\_\_\_ A1 A-1  
 Irma La Douce \_\_\_\_\_ B UA  
 Island Of Love \_\_\_\_\_ B WB  
 It Happened At The World's Fair \_\_\_\_\_ A2 MGM  
 •It's Alive \_\_\_\_\_ A-1  
 •It's A Mad, Mad, Mad, Mad World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.







FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

**ARMY GAME, THE**—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

**AS NATURE INTENDED**—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

**BAD SLEEP WELL, THE**—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

**BUDDAH**—D-134m.—(TE; TC)—Kojiro Hongo—5066 (7-10-63)—Interesting entry for art spots—Japanese; English titles—Lopert

**BURNING COURT, THE**—MD-102m.—Nadja Tiller, Jean-Claude Brialy—5074 (8-7-63)—Fair import—French-made; dubbed in English—Trans-Lux

**CARRY ON CONSTABLE**—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

**CARRY ON TEACHER**—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

**CENTURION, THE**—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

**CROOKS ANONYMOUS**—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

**CROSS OF LIVING**—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

**ELUSIVE CORPORAL, THE**—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

**FATAL DESIRE**—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

**FIASCO IN MILAN**—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

**FLAMBOYANT SEX, THE**—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riage between races—English—Atlantic

**FRUIT IS RIPE, THE**—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

**GIRL HUNTERS, THE**—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama

**HEAD, THE**—MD-95m.—Horst Frank, Karen Kernke—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux

**HEAVENS ABOVE**—C-105m.—Peter Sellers, Isabel Jeans—5067 (7-10-63)—Amusing Peter Sellers spoof—English—Janus

**HER BIKINI NEVER GOT WET**—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

**HERCULES AND THE CAPTIVE WOMEN**—FAN-91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

**IMPERSONATOR, THE**—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

**LE AMICHE (THE GIRL FRIENDS)**—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

**LAFAYETTE**—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

**LAZARILLO**—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union

**LONG ABSENCE, THE**—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

**LOVE AND LARCENY**—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles—Major

**L-SHAPED ROOM, THE**—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal

**MAGNIFICENT SINNER**—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

**MARRIAGE OF FIGARO, THE**—C-105m.—(EC)—Georges Descroeres, Yvonne Gaudeau—5069 (7-24-63)—Colorful entry for art spots—French; English titles—Union

**MONDO CANE**—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

**MOUSE ON THE MOON, THE**—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

**MY HOB0**—C-98m.—(Tohoscope; EC)—Keiji Kobayashi, Kideko Takamine—5069 (7-24-63)—Cute import—Japanese; English titles—Toho

**MY NAME IS IVAN**—MD-94m.—Kolya Burlaiev—5067 (7-10-63)—Fair import of limited appeal—Russian; English titles—Sig Shore

**ORDERED TO LOVE**—D-82m.—Maria Perschy, Joachim Hansen—5075 (8-7-63)—Exploitable program offering—German-made; dubbed in English—M.C. Dist.

**PEEPING TOM**—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

**PILLAR OF FIRE, THE**—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

**PLAYBOY OF THE WESTERN WORLD, THE**—D-100m.—(C)—Siobhan McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

**PLAYGIRLS AND THE VAMPIRE, THE**—MD-76m.—Lyla Rocco, Walter Brandi—5067 (7-10-63)—Okay horror meller—Italian; dubbed in English—Fanfare

**PLAYTIME**—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

**RAGE OF THE BUCCANEERS**—MD-90m.—(CS; EC)—Richardo Montalban, Vincent Price—5067 (7-10-63)—Good swashbuckler—Italian; dubbed in English—Colorama

**RICE GIRL**—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

**RIFF RAFF GIRLS**—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

**ROOM-MATES**—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

**RUN WITH THE DEVIL**—D-93m.—Antonella Lualdi, Gerard Blain, Franco Fabrizi—5070 (7-24-63)—Interesting import—Italian; English titles—Jillo Films

**SANJURO**—MD-96m.—Toshiro Mifune—Good import—5059 (6-12-63)—Japanese made; English titles—Toho

**SEASON FOR LOVE, THE**—D-103m.—Daniel Gelin, Francoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

**SINS OF LOLA MONTES, THE**—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

**SPARROWS CAN'T SING**—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

**STRANGER KNOCKS, A**—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

**TEMPTATION**—D-94m.—Magall Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

**THIS SPORTING LIFE**—D-129m.—Richard Harris, Rachael Roberts—5070 (7-24-63)—Fascinating character study on the unpleasant side—English—Continental

**TIME OUT FOR LOVE**—D-91m.—Jean Seberg, Micheline Presle, Maurice Ronet—5067 (7-10-63)—Fair import—French; English titles—Zenith Int.

**THREE FABLES OF LOVE**—C-76m.—Silva Koscina, Anna Karina, Leslie Caron—5075 (8-7-63)—Fun-filled entry for art spots—Italo-French; English titles—Janus

**TRIAL, THE**—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

**VIOLATED PARADISE**—NOV.—64m.—(C)—Kazuko Mine—5070 (7-24-63)—Novelty for exploitation and art spots—Japanese narration—Victoria

**WRONG ARM OF THE LAW, THE**—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

•Wall Of Noise \_\_\_\_\_ B WB  
 War And Peace—RE \_\_\_\_\_ A1 Par.  
 War Lover, The \_\_\_\_\_ B Col.  
 Warriors Five \_\_\_\_\_ A3 A-1  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 We'll Bury You \_\_\_\_\_ A1 Col.  
 Werewolf in a Girl's Dormitory— A2 Misc.  
 •What A Way To Go! \_\_\_\_\_ Fox  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 WB  
 •Wheeler Dealers, The \_\_\_\_\_ MGM  
 When The Girls Take Over \_\_\_\_\_ Misc.  
 Where The Truth Lies \_\_\_\_\_ A3 Par.  
 •Wherever Loves Takes Me \_\_\_\_\_ UA  
 White Slave Ship \_\_\_\_\_ B A-1  
 •Who's Been Sleeping In My Bed— Par.  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 •Winston Affair, The \_\_\_\_\_ Fox  
 Wives And Lovers \_\_\_\_\_ B Par.  
 Women Of The World \_\_\_\_\_ C Emb.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 •World Of Henry Orient, The \_\_\_\_\_ UA  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

X

•X—The Man With The X-Ray Eyes \_\_\_\_\_ A-1

Y

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood Hawke \_\_\_\_\_ WB  
 •Young Lucifer \_\_\_\_\_ UA  
 •Young Racers, The \_\_\_\_\_ A2 A-1

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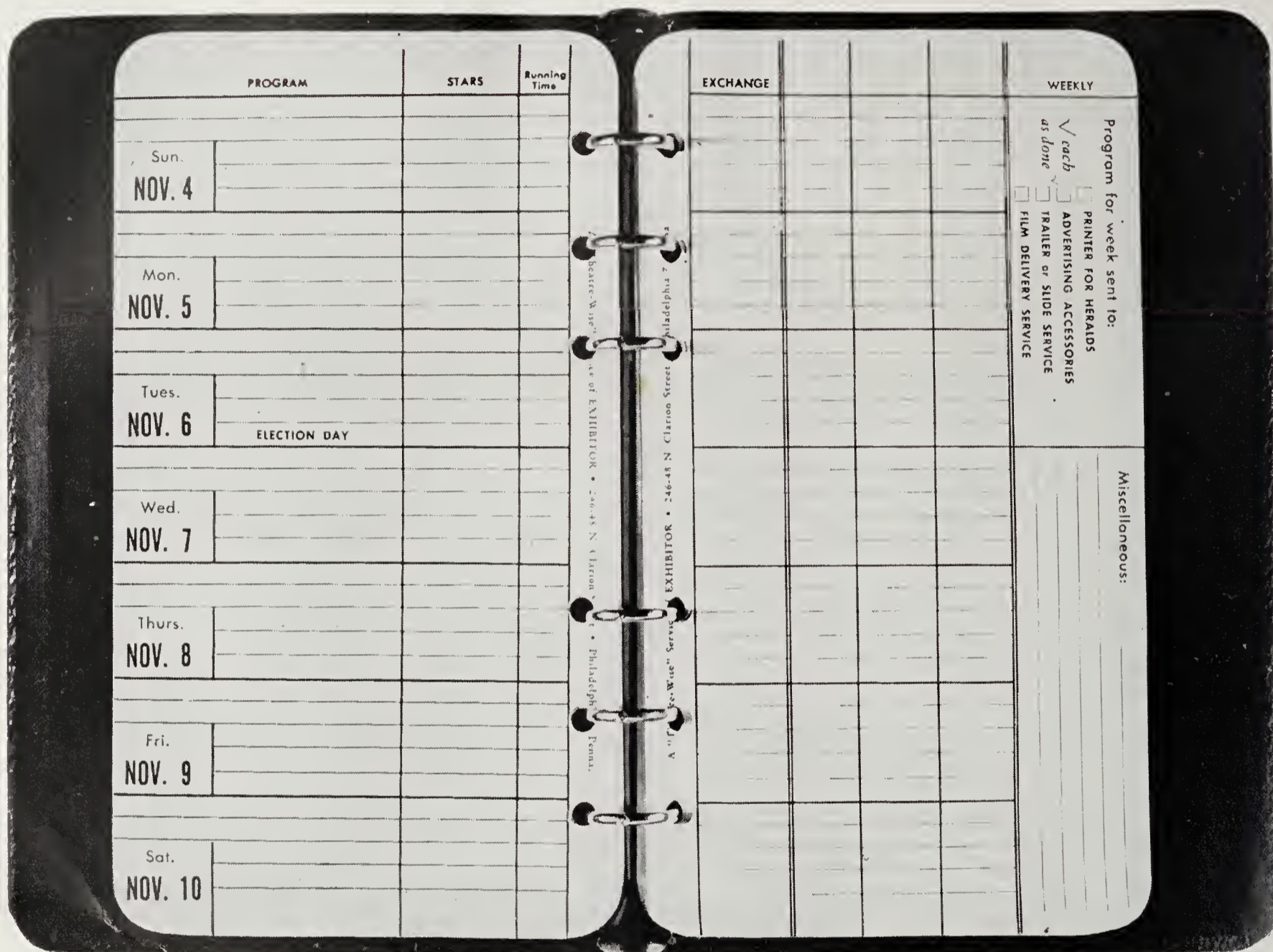
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MOTION PICTURE

# EXHIBITOR

AUGUST 21, 1963

Volume 70

Number 8

IN TWO SECTIONS • THIS IS SECTION ONE



What  
have

you done

for

me

lately?



**Michigan Allied  
Reelects London**

(See Page 6)

**Supply "Retailers,"  
Nicholson Urges**

(See page 11)

The curious who have not as yet deciphered the meaning of our cover illustrations and desire to do so, will kindly turn to page 4 and read the editorial entitled "Bill's Classic Reply."

**READY FOR TOMORROW . . . see editorial—page 4**

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Volume 70 • No. 8

AUGUST 21, 1963

## BILL'S CLASSIC REPLY

WITH APOLOGIES to top ad man Walter Schwimmer, we would like to tell a story stolen in its entirety from a book he wrote. It's not a new story by any means, but it is all too applicable in the motion picture industry. The names are Mr. Schwimmer's and are not meant to embarrass the guilty. Here goes:

Joe met his old pal Bill and mentioned that he was in dire need of \$3,000. He begged Bill to lend it to him. Bill gave him a point-blank refusal.

"I am forced to remind you, then," said Joe, "of what happened thirty years ago when we were in World War I together. You were lying wounded in No Man's Land. I crawled out to you, midst shot and shell, threw you over my shoulder, and staggered back. For this, I got the Croix de Guerre. To hell with the Croix de Guerre! The important thing was, I saved your life. Now, will you loan me the three thousand dollars?"

"No," said Bill, unimpressed.

"Reminiscing back to twenty years ago," said Joe, "I'd like to remind you of the time when your wife was running around with the butcher next door. Who put a gun against his head and said, 'Butcher, either you leave town or I'll blow your brains out!' That saved your home for you then, didn't it, Bill? Now, will you let me have the three thousand dollars?"

The response was again in the negative.

But, nothing daunted, Joe continued. "Going back to twelve years ago," said Joe, "when your daughter was struck by that

rare disease and your doctor was trying like crazy to find the right blood to give her a transfusion, whose was it that finally matched? Your pal Joe. I gave her seven blood transfusions, and this pulled her through. Surely now you'll let me have the money, won't you, Bill?"

"No, I won't," said Bill.

"Looking back to five years," pleaded Joe, "remember when you had your back to the wall and you had to have \$17,000 or the bank would foreclose your company, who was it who signed the note that guaranteed the loan? None other than good old Joe. I saved your business for you then, didn't I, Bill? Surely now you will find it in your heart to give me the three thousand dollars!"

Bill still had no trouble refusing.

"What kind of a man are you, anyway?" cried the exasperated Joe. "Thirty years ago I saved your life, twenty years ago I saved your home, twelve years ago I saved your daughter's life, five years ago I saved your business. In the face of that, can you give me a reason why you won't loan me the three thousand dollars?"

Bill's classic reply is a skin-tight fit for the motion picture industry. It also provided Mr. Schwimmer with the title for his book, which incidentally is well worth reading for other reasons as well.

"What have you done for me lately?" said Bill.

To our readers, we ask, have you ever experienced this? If not, chances are you will. You've just been lucky so far.

## READY FOR TOMORROW

A GOOD DEAL of the summertime action at theatre boxoffices everywhere is being stimulated by Paramount features. Led by such crowd-pleasing films as "Come Blow Your Horn," "Donovan's Reef," "Hud," "The Nutty Professor," and "Duel of the Titans," Paramount's feature lineup comprises a heartening success story to command the attention and respect of the entire industry.

This resurgence is no accident. A few months ago, as Paramount announced its first loss in 25 years, the firm's top drawer and capable executive team announced plans designed to move the company back into the black. Paramount finalized many deals that brought the finest names in production, directing, and performing to the Paramount banner. In the competition for such deals, the company more than held its own.

It appears certain that the summer success story will continue through the fall and winter and into 1964. Coming up are such proven hits as "Wives and Lovers," "A New Kind of Love," "Fun in Acapulco," "All the Way Home," "The Carpetbaggers," "Who's Minding the Store?" "Who's Been Sleeping in My Bed?" "Becket," "Circus," "Paris When It Sizzles,"

"Seven Days in May," "Love With the Proper Stranger," to name just a few.

It's enough to whet the appetite of any theatreman, and just cause for the high morale prevalent throughout the Paramount organization. Production, distribution, and merchandising executives are entitled to share in the credit.

A good idea of Paramount's lively future is evident in the report of a well-respected research analyst for Hirsch and Co., investment firm. He says in part, "The company is expected to show a sharp recovery for the full year from the loss of \$1.09 a share reported in 1962." He calls attention of investors to the fact that the company possesses, among other assets, a fully amortized post-1948 film library never released to television which could probably command \$40,000,000; a 51 per cent ownership of Famous Players of Canada; and real estate in New York and Hollywood. The analyst concludes, "We believe that Paramount represents a very interesting special situation for the sophisticated speculator."

It looks like a bright future for a forward-looking company.

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# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

Lionel Lober, head, MGM's department of foreign production, is the father of a baby girl, to be named Nora Alma.

### Obituaries

Glen Dickinson, Sr., 72, chairman of the board of Dickinson Operating Company, died while undergoing surgery at Kansas City, Mo. His son, Glen, Jr., is president of the circuit operating over 30 theatres in Kansas, Missouri, Iowa, and Illinois.

Jacob "Silver Dollar" Schreiber, 72, retired Detroit theatre owner, and one of Miami, Fla.'s most colorful personalities, died at Jackson Memorial Hospital of cerebral thrombosis. During his life-time, he passed out hundreds of silver dollars to GI's, blood donors, or those who bought war bonds.

Manuel Smerling, 62, vice-president and board member of A.B.C. Vending Corporation, and president of Smerling Enterprises, died in Michael Reese Hospital, Chicago. He was partner with his brother, Ben, in Confection Cabinet Corporation, which merged with A.B.C. He was a past chief barker of Chicago Variety Club. Survivors include his wife, a son, and daughter.

### Japan Accounts Liquidated

NEW YORK—The MPEAA companies were the pleased recipients of more than \$1.5 million from Japan. The payment represented final liquidation of the blocked "non-resident" film accounts (film rentals) in that country.

For many years, Japan refused to permit remittance of 100 per cent of film rental earnings to foreign film companies. Consequently, millions of dollars due the American motion picture companies accumulated each year in blocked "non-resident" accounts. Each year, Irving Maas of the MPEAA Tokyo office has conducted extensive negotiations with the Japanese Finance Ministry concerning these funds, and periodically he has arranged for remittance of some portion of the blocked film rentals. In recent years, he also succeeded in persuading the Japanese government to reduce gradually the percentage of earnings held back. As a result, blockings in recent years have not been quite as large as in earlier years.

The Japanese government, to the great satisfaction of the American film companies, finally agreed this year to cease the blockage of film rental receipts. They also agreed to liquidate the balances remaining in the blocked "non-resident" film rental accounts and these are the funds just received.

### Reade, General Join Forces

NEW YORK—Ground breaking ceremonies for the Blue Star Cinema will take place Aug. 22 in the Blue Star Shopping Center, near Plainfield, New Jersey, it was announced by Richard Smith, president, General Drive-In Corp., and Walter Reade, Jr., chairman of the board, Walter Reade-Sterling, Inc.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., AUGUST 19

## N.Y. Classification Battle Of Heated Words Begins

ALBANY—The predicted fireworks over the Board of Regents' recommendation for retention of the New York State licensing law and addition of a section authorizing the rating of films as to "suitability" for children of school age, began to develop.

Within a five-day period: The Sunday Times-Union printed a feature editorial supporting the Regents; Sidney J. Cohen, president, Allied Theatre Owners of New York State, led the Albany unit in the adoption of a resolution bitterly opposing the Regents' or any other "classification" plan; James A. Fitzpatrick, one-time chairman of Joint Legislative Committee on Offensive and Obscene Material, and later its counsel, welcomed the Regents' "endorsement of our classification bill, with an enforcement provision added"; The Evangelist, official weekly of Albany Roman Catholic Diocese, plumped for the proposal as one meriting "consideration by the Joint Legislative Committee."

And Ephraim London, noted anti-censorship attorney, indicated he would not be opposed to the recommended legislation, if the existing licensing laws were "repealed at the same time." (The latter is thought to be most unlikely).

Cohen, who reported the Buffalo unit of N.Y. State Allied had previously gone on record against the Regents' suggestions, declared, "We are unalterably opposed to the classification plan recommended by the Regents, or to any other type of classification in New York State. We hold that every parent should know what his children should and should not view, without outsiders interfering. It is our feeling that censorship belongs in the home. There are sufficient laws in New York State to take care of any censorship problem. We do not need any new ones. Our organization does not condone anything that is opposed to the law. If there are 'obscene pictures,' they can be handled under existing statutes. Let these be used."

Fitzpatrick, who served with Joint Committee for 17 years (he is now chairman of State Power Authority), said, "I agree with the views expressed in the Regents' statement. The recommendation for classification is nothing more than a belated endorsement of our long-proposed (Marano) classification bill, with an enforcement provision added."

The Evangelist asserted, "If some sanctions are attached to the proposed legislative project, some good might result. The continuing decisions of the nation's high court confusing liberty with license and, in effect, promoting the dissemination of movies and literature that violate traditional standards of morality make the endeavors of the Regents and of state legislative bodies most difficult. But despite these harassments, every effort must be made to stem the flood of harmful movie fare. The good that could result would outweigh all other considerations."

## BROADWAY GROSSES

### The Crowds Keep Coming

NEW YORK—Business continued good in most of the Broadway first-runs last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Donovan's Reef" (Paramount). Paramount did \$20,000 on the fourth and final week.

"The Thrill Of It All" (U). Radio City Music Hall, with stage show, reported \$121,600 for Thursday through Sunday, with the third week sure of \$205,000 or better.

"The Great Escape" (UA). DeMille announced that the second session would tally \$36,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did \$32,000 on the 21st week.

"Jason And The Argonauts" (Columbia). Loew's State claimed \$21,000 on the second week.

"Toys In The Attic" (UA). Astor did \$17,000 on the third week.

"Irma La Douce" (UA). Victoria on the second week of a move over as part of the "Golden Showcase" break reported \$21,000.

"Lawrence Of Arabia" (Columbia). Criterion reported \$40,000 for the 35th week.

"Cleopatra" (20th-Fox). Rivoli stated it did \$70,000 for the 10th week.

"For Love Or Money" (U). RKO Palace announced \$23,000 for the second week.

### Rand Resigns Fox Post

NEW YORK—Harold Rand, director of world publicity for 20th Century-Fox, has resigned from the company, effective Sept. 13, it was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation.

### Showmen Enter Here!

On the editorial page of this issue, we call attention to the remarkable performance of Paramount Pictures these days. Such positive action is the result of hard work and able planning. Nowhere is this more evident than in the idea-packed press book for the Paramount comedy, "Wives And Lovers."

It is full of imaginative suggestions by which the enterprising theatreman can boost his gross. One of these that struck us as particularly good describes a full-color set of six special door panels picturing the stars of the feature and labeling separate entrances to the theatre for Wives, Lovers, Suburban Sirens, Ladies' Men, Career Girls, and Playboys. It is bound to create comment and stimulate theatre traffic. Available from National Screen Service, these panels are as imaginative an exploitation idea as we have come across in a long time, and the cost is only \$7.50 each.

As Paramount's press book suggests, attach them to the doors of your theatre and watch the people swarm in.

JAY EMANUEL

# Vote Of Confidence For Milt London

## Mich. Allied Reelects Officers At 44th Meet; Features Include Honors For Jack Zide, Music Man

DETROIT—At the 44th annual convention of Allied Theatres of Michigan, deep satisfaction of the membership with its leadership was expressed by the reelection of officers Milton H. London, president; Jack D. Loeks, vice-president; William M. Wetsman, treasurer; and Fred P. Sweet, secretary.

The 1964 executive committee also holds over with past president Alden W. Smith, Co-Operative Theatres of Michigan, as chairman; and members S. H. Barrett, also Co-Op; Carl Buermele, General Theatres; William M. Clark, Clark Theatre Service; and Louis J. Mitchell, Mitchell Theatre Service.

Two who disappeared from the scene to the regret of all were exhibitors Richard Beechler, East Detroit, and Mrs. Dolores Cassidy, Midland, inasmuch as they have disposed of their theatre properties in the past year. A new visage at the directors' table will be that of John Dembeck, operator, buying and booking Dembeck Cinema Service.

The 1964 executive committee, which body includes officers and the executive committee, is further compromised of exhibitors Irving Belinsky, East Detroit; Gordon Bennett, Hastings; Frank R. Forman, Oxford; Nicholas George, Allen Park, Livonia, and Wyandotte; Adolph Goldberg, Detroit; William Jenkins, Adrian; Jack Krass, Royal Oak; Norman Landoucheur, Detroit; Lou Lutz, Highland Park; Vincent Pope, Dearborn; Del A. Ritter, Detroit; Emmett F. Roche, Hart; Elton R. Samuels, Jackson; Wayne C. Smith, Pontiac; Frank R. Spangle, Utica; and Peter Swirtz, Flint.

Wetsman will remain as convention chairman, and Alden Smith is chairman of the nominating committee. He also retains his post as emissary to Allied States.

David Newman, who won signal battles this year, which included substantial repayments to theatres from the City of Detroit, stays on as general counsel.

Alexander Corporation hosted a breakfast, and Pep Lines Trucking Company and Confection Cabinet Corporation were joint hosts of a Variety Club luncheon, which honored Jack Zide.

On the dais in addition to the officers and directors were Peter P. Ellis, Pep Lines Trucking Company; Bob Crosby, National Carbon; Charles Okun and Hank Cockerill, Coca Cola; Samuel Z. Arkoff, American International Pictures; Lou Wisper, W&W Theatres; Woodrow R. Praught, United Detroit Theatres; Don R. Pears, former speaker of the Michigan House; Paul Freeman, National Carbon; Mrs. Zide; Wetsman; and Praught.

First assistant chief barker Alden W. Smith, executive vice-president of Co-operative Theatres of Michigan, toastmastered the first part of the program, while William M. Wetsman, convention chairman, presided during the second part.

Zide was presented with an Allied-Variety plaque.

Samuel Z. Arkoff, executive vice-president, American International, spoke of the importance of the role of the independent distribu-

## Press Kit Tells Story Of Hospital To Editors

NEW YORK—An elaborate press kit has been prepared under the direction of Philip Gerard, publicity chairman of this year's "Encore Drive," on behalf of the amusement industry's Will Rogers Hospital and O'Donnell Memorial Research Laboratories for distribution to area distribution and exhibition chairmen, regional chairmen, advertising, publicity, and exploitation representatives of Loew's, RKO, and Stanley Warner Theatres and to selected theatres throughout the country.

The kits are designed to provide these promotional people involved in spearheading this year's Audience Collections with as much background material as possible to seek the support of the press of the nation in the effort to tell the American public about the Will Rogers program and to help make this year's "Encore Drive" most successful in reaching its \$1,000,000 goal.

tor. He said, on the lighter side, that he feared to return to the coast after exhibitors here had billed Jack Zide over the stars of "Beach Party," which recently opened here. This "fear" of lawsuits resulted from a joke AIP head Jack Nicholson played when Zide was on the coast during the filming of the picture. A scene was written in wherein Zide was on the receiving end of a pie thrown in his face. This short sequence has not been cut. He added that "Jack's many friends should give him playdates, not plaques."

Another highlight was the awarding of a plaque to Meredith Willson for his unusual contributions to the world of entertainment—"Music Man," "The Unsinkable Molly Brown," and, currently in Detroit, "Here's Love." By proclamation of the Mayor, Willson was given a key to the city. This was at a "Celebrities Luncheon" sponsored by the Pepsi Cola Company.

Business sessions featured business building ideas embodied in presentations by those in contention in Michigan Allied's Showmanship Awards annual contest.

Several special screenings for Allied were held in local theatres, including Universal's "For Love Or Money" at the Adams, and "How The West Was Won" at Cinerama Music Hall, for the ladies.

National Carbon Supply dealers hosted a cocktail party, and the dinner following was sponsored by the Coca-Cola Company and L&L Concession Company. Actor George Hamilton made the Allied Showmanship presentation to the winner, Norman Landoucheur, manager, West Side Drive-In.

An interesting filip was the drawing of the winner of a trip to Bermuda culminating a contest held by a supermarket chain in collaboration with Universal and its opening here of "The Thrill Of It All." Officiating was Dorothy Jaros, who as "Miss PROOF Of Suburban Detroit" recently won second place in the Miss World Premiere contest conducted at the "For Love Or Money" opening in New York City. "Premiere Runs of Outstanding Films" is the advertising catchword of a group of 30 theatres now engaged in breaking first runs away from downtown. PROOF sponsored Miss Jaros.

## UA Circuit Proxy Fight Waits For Court Ruling

BALTIMORE, MD.—Dissidents of United Artists Theatre Circuit, a Maryland corporation, argued in court here that the exchange of 740,000 shares of UATC common stock for 50 per cent of United California Theatres stock, to make it a wholly owned subsidiary, was unauthorized since the transaction was voted by the board of directors and not by the stockholders.

The argument was in chambers with the Superior Court setting Sept. 9 as the date to hear arguments on the dissidents' demand to force a special stockholders' meeting designed to overthrow the management. As a result, an uneasy truce will exist until that date.

The dissidents filed a stipulation on the right to cross-examine UATC officers and directors, with the other side also to be cross-examined.

The suit seeking a court order to force a special meeting was filed in the name of Maxwell Cummings, stockholder and member of the board.

The dissenters contended in court that 275,707 shares of UATC stock held by St. Clare Theatres, a subsidiary of United California, is not votable.

The Cummings-Walter Reade group challenged the UATC directors' right to consummate the United California purchase. This transaction would bring into play a block of stock which would be critical in a board election.

## "Cleo" Suit Charges Fly

NEW YORK—Darryl F. Zanuck, president, 20th Century-Fox, in an answer filed in Federal Court denied the charges of Walter Wanger brought against him in connection with "Cleopatra," and asked the court to dismiss the suit. A jury trial was requested should the court deny the dismissal motion.

The film company filed a counter-claim for \$1,000,000 against Wanger, alleging the producer caused it damage in excess of that amount by his "failure faithfully and efficiently to discharge his obligation and duties"; and that he abused his position as a producer, causing large and unwarranted expenditures in making "Cleopatra" and delaying production of the film.

20th-Fox and Zanuck, along with board chairman Spyros P. Skouras and columnist Earl Wilson have been sued by Wanger for \$2,660,303. He accuses the film company with breach of agreement; with maliciously interfering with the discharge of his duties; and with damaging his reputation as producer and film executive. He also charges the company failed to pay him and that it sought to "saddle" him with "responsibility for the mismanagement of its officers and directors."

## Goldman To Fabian Post

NEW YORK — Edward L. Fabian, vice-president, Fabian Theatres Corporation, announced that Henry K. (Hank) Goldman, head film buyer and booker, Stanley Warner Management Corporation in Philadelphia, will join Fabian here Sept. 3 as head film buyer replacing Bernard Myerson, who resigned to become executive vice-president of Loew's Theatres.



## N.Y. Allied Backs Cohen In Fight On Classification

ALBANY, N. Y.—Sidney J. Cohen, president, New York Allied, received a vote of confidence by members of the board of directors of the organization on his stand against the New York State Board of Regents recommendation for film classification.

The Board of Regents had recently decided to recommend to the Albany lawmakers that they enact laws to classify films for the control of movie attendance of school agers.

Cohen has stated, "There are ample laws now controlling the exhibition of films in New York State and we cannot see the need for any new ones."

The Albany members of the New York State Allied organization expressed "great concern" to Cohen about MGM's policy of rental terms of 60 per cent with "no look" on "V.I.P.s." In addition to making representation to MGM on its sales policy for this picture, Cohen will take up the MGM sales policies at once with the National Allied organization and the MGM sales policy will be a prominent item for discussion at the Allied board meeting in Chicago in September.

Cohen made a plea for continued audience collections for the Will Rogers Hospital and O'Donnell Memorial Research Laboratories for which the Albany Allied Theatres had established a record collection last year.

## New TOA Unit Set

NEW YORK — The Theatre Owners of America announced the formation of a new TOA unit made up of exhibitors in Ohio and those portions of Kentucky and Virginia lying within the Cincinnati exchange area.

Sumner Redstone and John Broumas, assistants to president John H. Stempler, and George Roscoe, the national exhibitor organization's exhibitor relations director, were active in establishing the unit, which was formed at a meeting at the Cincinnati Club.

M. H. Chakeres, executive vice-president and general manager, Chakeres Theatres, Springfield, Ohio, will be president of the new unit, which is still to be given a name. Vice-presidents are G. N. Limbert, Roy White, and Robert Keyes; Ben T. Cohen is secretary; and J. Waller Rodes is treasurer.

# NGC's Favorable Earnings Report Reflects Diversified Operations

## Two Exhibs Groups Plan Special Boost For "Beach"

LOS ANGELES—American International's musical comedy, "Beach Party," has been chosen for special handling by two of the nation's leading exhibitor groups as a record 30 major metropolitan area bookings were set for the film for the first weeks of its national release, according to AIP sales chief Leon P. Blender.

"Beach Party" was selected as August choice for the "Terrific Twelve" of the National General Corporation (Fox West Coast) theatre chain. The chain picks one picture a month as top picture for exploitation campaign concentration.

A choice of "Beach Party" also was made by the Great Plains Box Office Builders—a similar project by midwest exhibitors.

## Universal, Decca Net Down From '62 Figures

NEW YORK—Universal Pictures Company, Inc., reports for the 26 weeks ended June 29 consolidated net earnings from operations of \$2,566,520. After dividends on preferred stock, such consolidated net earnings amounted to \$2.94 per share on 861,351 shares of common stock outstanding, excluding shares in the treasury of the company, as at June 29, 1963.

For the 25 weeks ended June 23, 1962, the company reported consolidated net earnings from operations of \$3,567,570. After dividends on preferred stock such consolidated net earnings amounted to \$3.99 per share on 881,270 shares of common stock outstanding.

Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal, for six months ended June 30 amounted to \$2,625,372, equal to \$1.72 per share on 1,527,401 outstanding shares of capital stock.

In the corresponding period of 1962, Decca reported earnings of \$3,313,972, equal to \$2.17 per share on the 1,527,401 outstanding shares of capital stock.

LOS ANGELES — Operating earnings of National General Corp., for the fiscal 1963 first 39 weeks, ended June 25, were \$2,156,342, equal to 65 cents a share on the 3,313,363 common shares outstanding at the end of the period, it was announced by Eugene V. Klein, president.

Earnings from operations for the comparable period last year were \$1,570,995, or 47 cents a share based on presently outstanding shares. Figures for the fiscal 1962 period exclude non-recurring gains of \$637,876, which increased total earnings for the year-ago nine months to \$2,208,871, or 67 cents a share. There were no non-recurring gains for the nine months this year. Last year's figures are also restated to reflect operations of Mobile Rentals Corp., a subsidiary acquired by NGC earlier.

Total income for the diversified Los Angeles-based 225 theatre chain operator rose to \$35,005,832 during the recently ended 39 weeks, up from \$33,438,567 a year ago.

During the fiscal 1963 third quarter, NGC earned \$404,589, or 12 cents a share on volume of \$11,299,180. This compares with earnings from operations of \$496,882, or 15 cents, and total income of \$10,998,767 in the like period last year, excluding \$226,606 non-recurring gain for that period.

Shortage of suitable movie product for NGC theatres temporarily affected third quarter earnings this year, Klein said, but product available outlook for the fourth quarter appears to be excellent, he added.

"The recent federal court ruling permitting us to enter motion picture production should, in time, contribute toward provision of a predictable and satisfactory flow of good product," said Klein. "While we have production ventures under consideration, at present there are no definite commitments and we are in a position to pick and choose because we do not have an expensive production organization to support," he explained.

Highlighting other aspects of NGC's diversified activities, the company president said that Theatre-Vision Color Corp., the subsidiary planning the development of big-screen closed circuit color entertainment for theatres, is making steady progress in its efforts to start nationwide operations next year. An invitational public demonstration of the system, which utilizes the General Electric Co.'s new Talaria color tv projector, should be ready shortly, according to Klein. Programming for the premiere exhibition, directed by Gower Champion, has now been largely completed, and final testing of a laboratory model of the Talaria recently installed for the demonstration in West Los Angeles' Village Theatre is nearly finished.

NGC also recently formed Mobile Structures, Inc., to serve as the manufacturing arm of its Mobile Rentals subsidiary to produce specially designed mobile units for various industrial applications. A growing major market for the units involves their use as classrooms, and Mobile Structures, operating out of a new 70,000-square-foot plant in the City of Industry, near Los Angeles, now has a substantial order backlog for the school-room units, Klein revealed.

As part of its diversification program, NGC likewise announced an agreement under which it is acquiring the assets of Mission Pak, Inc., probably the nation's largest fancy fruit packager and merchandiser.



Theatre managers at the Loew's, New York City, circuit will be eligible for a bonus of a week's salary if they beat their boxoffice quota on Columbia's "Jason and the Argonauts," based on a plan instituted by the producer of the film. Shown at a meeting formalizing the plan are, left to right, Robert S. Ferguson, Columbia vice-president in charge of advertising, publicity, and exploitation; Rube Jackter, vice-president and general sales manager; producer Charles H. Schneer; Ernest Emerling, Loew's Theatres vice-president; Charles Kurtzman, general manager of the theatre circuit; and Arthur M. Tolchin, assistant to the president of Loew's Theatres, Inc.

# IN *September* ...IN THE FRENCH STYLE

*It's Paris...*

*It's Irwin Shaw...*

*It's in the Bold French style*

...and it's showmanship in the Columbia style!... Watch the World of Fashion spotlight "In The French Style" with pages and pages in September Vogue plus windows! displays! fashion ads! fashion shows! all tied in with the biggest stores from coast to coast! plus the million-copy paperbook from MacFadden-Bartell! plus special TV and Radio Campaigns! and watch the whole country go oo-la-la!



*"In that room tonight, how many men there have been your lovers?"*



*"Are you surprised that in all the three months I've known you, I never tried to seduce you?"*



# FROM COLUMBIA!



columbia pictures presents  
a casanna films production

JEAN  
**SEBERG**  
STANLEY  
**BAKER**

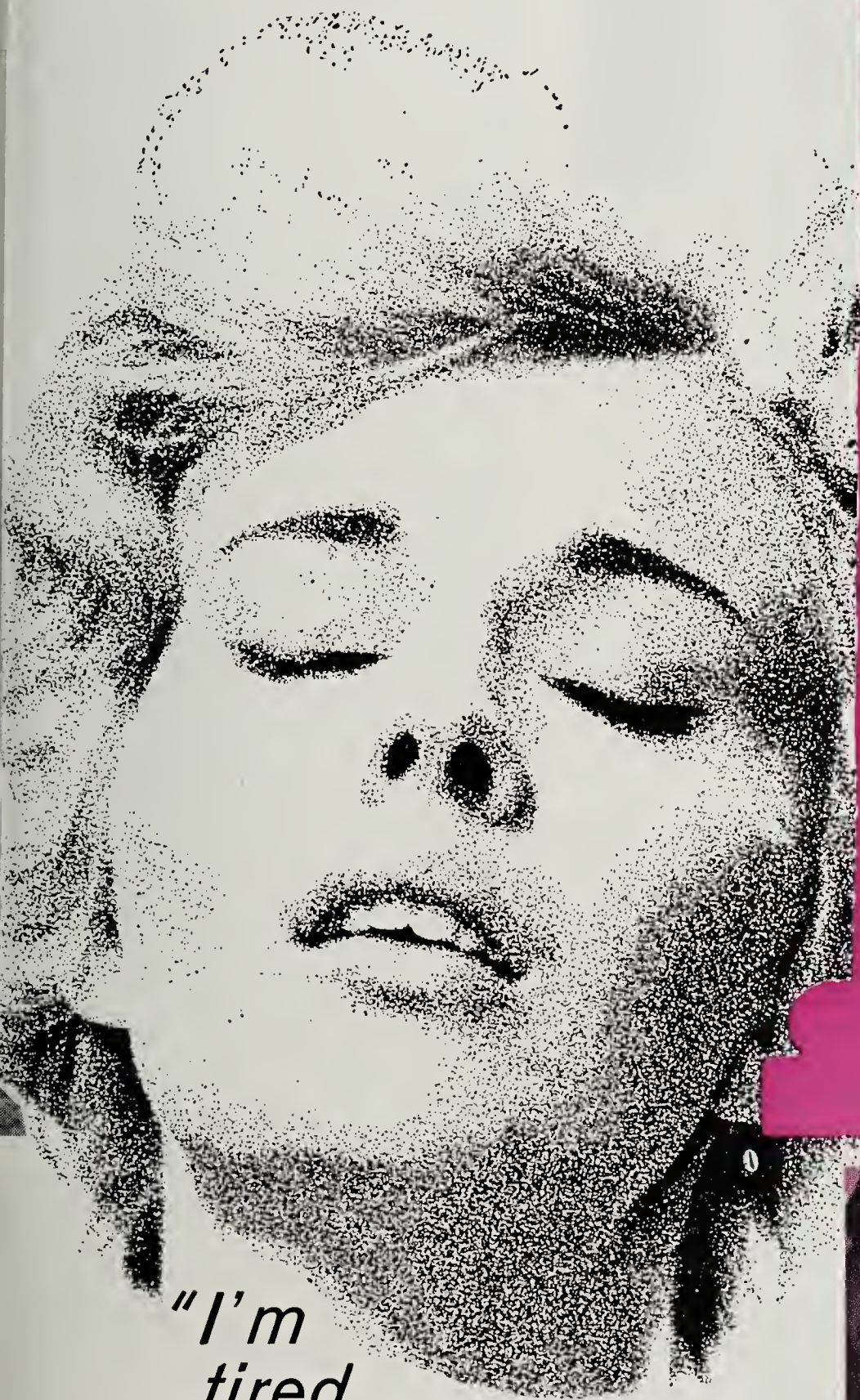
## in the FRENCH style

ADDISON POWELL  
JACK HEDLEY  
JAMES HERLIHY  
PHILIPPE FORQUET

Screenplay by  
IRWIN SHAW

Produced by  
IRWIN SHAW &  
ROBERT PARRISH

Directed by  
ROBERT PARRISH



*"I'm  
tired  
of all the  
spoiled, hungover,  
international darlings.  
I'm tired of being handed  
around the group."*



*"I'll predict  
your  
future."*

*Three divorces by  
the time you're thirty.  
And in between, nice  
cozy weekends with  
married men."*

# AA Importance As Product Source Stressed In Deal With RKO Circuit

NEW YORK—Ernest Sands, Allied Artists general sales manager, and Harry Mandel, president of RKO Theatres, have jointly announced that contracts have been signed for the world premiere of "Shock Corridor" to take place at the RKO Palace on Broadway Sept. 11.

The Broadway engagement will be followed immediately by a multiple saturation of 60 theatres in the New York area headed up by the RKO Metropolitan Circuit of 26 houses.

Disclosure of the deal was made at a luncheon screening of the picture at the Four Seasons Restaurant attended by 40 leading theatre circuit executives and prominent exhibitors plus Allied Artists' division and district sales managers convening in New York. Showmen attending the event included:

Harry Mandel, president, RKO; Matthew Polon, vice-president, RKO; Larry Morris, vice-president, B. S. Moss Enterprises; Edward Seider, president, Associated Prudential Theatres; Harry Kalmine, vice-president, Stanley Warner Theatres; Harry Goldberg, director of advertising and publicity, Stanley Warner Theatres; Jules Jolson, president, J. J. Theatres; Samuel Rinzler, president, Randforce; Salah Hassanein, president, Skouras Theatres; Ed Fabian, vice-president, Fabian Theatres.

Edward Morey, Allied Artists vice-president who served as host of the gathering, revealed that the company sales force, which had held the picture under wraps until the details of the premiere contract were worked out, is now setting up first run and saturation bookings of "Shock Corridor" throughout the country.

Sanford Abrahams, national director of advertising and publicity for Allied Artists, revealed to the gathering the entire campaign for the picture. Fred Herkowitz, RKO chief of publicity and advertising, then gave the details of the tremendous promotional plans for the Broadway kick-off and follow-up saturation booking.

Matty Polon, vice-president of the RKO Circuit and head buyer and booker, closed the meeting with an address directed to the exhibitors in which he pointed out that in his estimation "Shock Corridor" had assets of shock and sex appeal which gave it the potential of becoming the sleeper hit of the fall season. He said that it was RKO's intention to book the picture in all situations where it was available to their nation-wide circuit.

Polon also strongly declared that exhibitors everywhere should give whole-hearted support to Allied Artists. He stated that, based on knowledge he had of forthcoming pictures and an outline of future production plans, the company, given the well-deserved cooperation of the nations' showmen, was sure of becoming a much needed source of continuous box office product.

Rounding out the list of exhibitor toppers at the luncheon screening were Emanuel Frish and Harold Rinzler, Randforce Theatres; Jack Hattem and Jim Pisapia, Interboro Theatres; Archie Berish, RKO; Bob Deitch, Eastern Management Theatres; Al Sicignano and Al Geiler, Paramount Theatres; Bob Sherman and Rose Deutch, Walter Reade Theatres; Larry Lapidus, General Drive-In Corp.; Frank Welton, Skouras Theatres; Walter Brecher, Brecher Theatres; Maury Miller,



Alfred Wilson and Allen Wilson, brothers of the late Alice N. Gorham, former director of advertising and publicity for United Detroit Theatres, recently unveiled a bronze plaque dedicating a three-acre playground in Detroit to Mrs. Gorham. Watching the ceremony are Marie Meyer, who succeeded Mrs. Gorham, and Woodrow R. Praught, president, United Detroit Theatres.

## Favorable View Of U.S. From Entertainment Films

NEW YORK—The MPEAA representative in Bombay, Charles Egan, reports that a prominent Indian, Dr. Palayam M. Balasundaram, is highly complimentary to American entertainment films in a booklet entitled "Stimulating Greater Understanding Between India and the U.S.A."

In this independent, objective survey, Egan reports, Dr. Balasundaram says that his investigations have revealed that 80 per cent of Indian university students who have never visited America obtained their basic impressions of the United States from American films. The overwhelming majority of the students (84 per cent) stated that they received "favorable" or "very favorable" impressions of the United States from these motion pictures.

Egan discussed the report several days ago in New Delhi with Chester Bowles, the new American Ambassador to India, who expressed his pleasure at the favorable findings.

These results in India correspond to similar findings of surveys conducted recently by the United States Information Agency in other countries. Almost invariably they have revealed that, on the average, the showing of American entertainment films in foreign countries creates a friendly and favorable image of the United States.

## SW Shifts Livingston

LOS ANGELES—Stan Livingston has been named to the managerial post at the Stanley Warner Beverly Hills Theatre. Livingston has been managing the Wiltern for the Stanley Warner Co. He replaces Don Haley who has resigned.

Hecht Circuit; Sy Frank, Town & Country Theatres; Arne Lewis, Warners Newark Circuit; Allen Grant, Century Circuit; and Nat Harris, Associated Prudential Theatres.

## WB Sets Release Sked After Meet With Hyman

NEW YORK—Warner Bros. representatives, led by vice-president and general sales manager Morey (Razz) Goldstein, met with Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, in the first of a series of luncheon conferences the exhibitor leader is holding with distribution executives to advance the campaign for "orderly distribution of quality motion pictures throughout the year," of which he is the foremost advocate.

"Orderly distribution took an important step forward as a result of the meeting," Hyman said, praising Warner Bros. for the excellence of its release schedule, "which reveals great cooperation and understanding of exhibitor needs."

Goldstein announced that Warner Bros. will lead off its 1963-64 releases with a hard-hitting Labor Day picture, "Wall of Noise," winner of the first Photoplay Front Cover Award for its presentation of "new faces" by starring Suzanne Pleshette, Ty Hardin, and Dorothy Provine.

He then listed these attractions: In September, Warner Bros. will release "The Castilian," a Sidney Pink Production.

"Rampage," the Seven Arts Production, will be released in October.

"Mary, Mary," the Technicolor film version of the long-run comedy hit, will go into release in November.

For Thanksgiving, Warner Bros. will release "Palm Springs Weekend," in Technicolor.

The big Christmas-New Year's picture from Warner Bros. will be "4 for Texas," in Technicolor-Panavision.

Hyman expressed approval of the Warner Bros. efforts "to help close up weak links in the pattern in which exhibitors frequently find themselves with a feast-or-famine situation." He said he would be meeting with representatives of other distribution companies to discuss and review release schedules in connection with the publication of his semi-annual "orderly distribution" book.

Hyman's second meeting was with James R. Velde, United Artists vice-president, and UA executives Fred Goldberg, Carl Olsen, Eugene Jacobs, Eugene Tunick, Al Fitter, and Al Fisher. Velde said UA was in complete accord with Hyman's aims.

## Para. Net Income Up

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net income for the second quarter ended June 29 at \$335,000 or 21 cents per share, plus profit on sale of investments of \$1,340,000 or 82 cents per share, a total of \$1,675,000 or \$1.03 per share, based upon 1,624,981 shares outstanding. In the same period for 1962 net income was estimated at \$572,000 or 34 cents per share.

For the six months of 1963, consolidated net income is estimated at \$610,000 or 37 cents per share, plus profit on sale of investments of \$1,785,000 amounting to \$1.10 per share, a total of \$2,395,000 or \$1.47 per share. Comparative net income for 1962 amounted to \$1,701,000 or \$1.01 per share.

Based upon the income recorded to date in the third quarter of 1963, it is expected that the net income in this period will be improved.

The board voted a quarterly dividend of 50 cents per share on the common stock, payable Sept. 20 to holders of record Sept. 3.

## Academy Names 10 Special Committees

HOLLYWOOD — The membership of 10 special committees of the Academy of Motion Picture Arts and Sciences was announced by Arthur Freed, president.

Members of the committees are:

**Documentary Awards Committee**—Norman Corwin, chairman; Edgar Preston Ames; Joseph Ansen; Barbara Begg; McClure Capps; Delmer Daves; Hal Elias; A. Arnold Gillespie; Louis Greenspan; Roland Gross; Jack Kinney; Ken Peterson; Robert B. Radnitz; Walter Reisch; Frances Richardson; Leo S. Rosenkrans; Geoffrey M. Shurlock; Sidney P. Solow; Harry Tytle; Robert M. W. Vogel; Fred Zinnemann.

**Finance Committee**—Fred L. Metzler, chairman; Steve Broidy; Wendell Corey; Hal Elias; Richard Murphy.

**Foreign Language Film Award Committee**—Roy C. Metzler, chairman; Louis Blaine; Macdonald Carey; George W. Duning; Rudi A. Fehr; Ely Levy; Luigi Luraschi; Robert F. Metzler; Carl Schaefer; Edward Schellhorn; Geoffrey M. Shurlock; Harry Tytle; Robert M. W. Vogel.

**Forum And Screening Committee**—Geoffrey M. Shurlock, chairman; Walter Reisch; Robert M. W. Vogel.

**Music Branch Executive Committee**—Elmer Bernstein, George W. Duning, chairman; Harold Adamson; Jeff Alexander; Jack Brooks; Gene de Paul; Johnny Green; Bronislau Kaper; Jay Livingston; Jerry Livingston; Henry Mancini; Arthur Morton.

**Awards Policy Committee On Rules**—Rudi A. Fehr, chairman; Jack Atlas; Elmer Bernstein; Wendell Corey; Hal Elias; Jacob H. Karp; Emile Kuri; Perry Lieber; Hal Mohr; Richard Murphy; Gordon E. Sawyer; Hal B. Wallis; Fred Zinnemann.

**Awards Program Committee**—Steve Broidy, chairman; Jack Atlas; Macdonald Carey; William H. Daniels; Delmer Daves; George W. Duning; Ivan Goff; Alexander Golitzen; Roland Gross; Stanley E. Kramer; Emile Kuri; Perry Lieber; Fred L. Metzler; Ken Peterson; Waldon O. Watson.

**Building Committee**—Steve Broidy, chairman; Wendell Corey; Hal Elias; Glenn Farr; Alexander Golitzen; Fred L. Metzler; Hal Mohr; Richard Murphy; Gordon E. Sawyer; Waldon O. Watson.

**General Membership Committee**—Richard Murphy, chairman; Macdonald Carey; Hal Elias; Perry Lieber; Fred L. Metzler.

**Scientific Or Technical Awards Committee**—Waldon O. Watson, chairman; John O. Aalberg; Walter Beyer; Daniel J. Bloomberg; Merle Chamberlin; Farciot Edouart; Ferdinand L. Eich; Glenn Farr; Rudi A. Fehr; Jack P. Foreman; Alexander Golitzen; Lorin D. Grignon; Roland Gross; George R. Groves; Sol Halprin; Wilton R. Holm; G. Carleton Hunt; Hal Mohr; James C. Pratt; Charles Rice; Glen Robinson; Norwood L. Simmons; Gordon E. Sawyer; Sidney P. Solow; Charles Sutter; Byron Vreeland; William L. Widmayer.

## SDIG Elects Edmonds

NEW YORK—Robert Edmonds has been named executive secretary of the Screen Directors International Guild.

For nearly three years business representative of the Guild, Edmonds succeeds George L. George, who recently announced his resignation from the post after serving in it since the Guild's inception and who has since become administrator of the SDIG trust fund.

# Film Industry Alone In Ignoring Supply And Demand, Nicholson Says

## Calif. Toll-TV Mapped; Exhibs Ready To Fight

SAN FRANCISCO — Attorney E. G. Bewkes will file a \$28 million stock issue registration statement for Subscription Television, Inc., with the Securities and Exchange Commission.

This operating company is under organization by R. H. Donnelly Corporation, direct mail advertising firm of which Bewkes is general counsel, and Lear-Siegler, Inc., Los Angeles, manufacturers of electronic equipment.

Recently, toll tv between San Francisco and Los Angeles was characterized as highly feasible in a report by the Stanford Research Institute after an exhaustive survey.

Exhibitors, mainly through the Northern California Theatres Association, have fought toll tv in this area for over five years, and are expected to swing into immediate action to oppose this latest threat to the box-office.

## Film Handbills Barred

DETROIT—The Detroit police censorship bureau didn't stop at cutting 250 feet out of a supposedly spicy attraction being show at a downtown first-run house. It ordered discontinuing handing out handbills about the attraction. Some of the illustrations were from cut footage.

According to Inspector Melville Bullach, bureau head, many complaints were received from residents of an area where the material had been distributed. He further requested all the press to refrain from publishing the name of the theatre lest this encourage, rather than discourage attendance. However, the name of the manager and his address were released.

The manager agreed to comply with the police order, and said he was aware of the contents of the handbill.

HOLLYWOOD—The motion picture industry was accused of being the one major American industry which ignores the basic and successful business principle of the law of supply and demand—supply the retailer with as much product as can be handled.

The charge was brought by James H. Nicholson, president of American International Pictures, on the eve of his departure with Leon P. Blender, vice-president in charge of distribution, and Annette Funicello for personal appearances in Dallas and Miami. Nicholson and Miss Funicello will hold press conferences in the two cities in connection with local premieres of AIP's "Beach Party."

Nicholson charged that the motion picture industry "has become stingy with its wares despite the pleadings of exhibitors for more films." This, he said, "is in complete contradiction to the one factor which has sustained America's vital economy and the success of its major industries, the recognition by the auto makers and other such manufacturers of the validity of the law of supply and demand.

"Of course production in Hollywood is far below what it was 20 years ago, or even 10 years ago," the AIP executive said. "But we at American International recognize no excuse for ignoring the law of supply and demand, nor do we choose to omit a single tenet of good business in the handling of our products.

"We will produce pictures in greater volume than ever before in future months and we personally, plus other of our executives, will continue to criss-cross the country and the world like a politician conducting a grass roots campaign with his heart set on the White House to keep our fingers on the pulse of public demand," Nicholson said.

"In addition, we also have our enthusiasm and faith in the industry renewed and reinforced by the travels," he concluded. "We have resolved to redouble our efforts and continue AIP's policy of producing more and better product in the conviction that this is the only answer to the ills of the motion picture business."

## Para. Sets Project Pic

NEW YORK—One of Paramount's major releases of 1963, "A New Kind of Love," Melville Shavelson production starring Paul Newman and Joanne Woodward, has been designated by the southern affiliates of American Broadcasting-Paramount Theatres, Inc., as one of their Project Plan Pictures, it was announced jointly by Charles Boasberg, Paramount general sales manager, and AB-PT's Bernard Levy.

Under a very comprehensive and specially designed promotional and merchandising program that is reserved for a limited number of top attractions annually, the Technicolor comedy will have its world premiere in late September in the southern area of the United States. Participating in the planning of this promotional and merchandising program will be exploitation teams from each of the following AB-PT affiliates: Wilby-Kincey Theatres (Atlanta-Charlotte), Interstate Circuit, Texas Consolidated Theatres, Florida State Theatres, and Paramount Gulf Theatres.



Jock Mahoney, star of MGM's "Tarzan's Three Challenges," was recently greeted by Mayor J. H. Wittington at the City Club in Charlotte, during a luncheon held in his honor.

# Reluctant Exhibits Stress Economic Dangers In Integration Struggle

HIGH POINT, N.C.—An attorney for the Paramount here told Negro leaders and city officials that the house will not racially integrate until it is sure of public acceptance of such a move.

Mayor Floyd Mehan asked the attorney to request the theatre operator to "re-examine his position and initiate a test of integration." At the same time, Capus Waynick, chairman of the Mayor's Bi-Racial Committee, said he would urge the mayor to "approach the head of the chain which operates the Center and ask him to open the Center without regard to race and color as he has some others in his chain."

The Center was not represented at the conference, but James Lovelace, speaking for Hugh Smart, owner and operator of the Paramount, said Smart already has had a bad experience with integration of a motion picture house—one owned by Smart in Raleigh, N.C., which "is not faring well" since being integrated. He said it is simply an "economic factor" with Smart, and that "moral and spiritual matters are not involved." He said Smart feels that even a "test" integration period could do his business irreparable damage.

Lovelace, speaking at a meeting of representatives of the Congress of Racial Equality, Mayor Mehan, and Waynick, called on Negroes to be patient and asked them to give Smart a time to be convinced of public acceptance. He pointed out that there have been no resolutions from civic clubs, or even from the City Council, to show full support of theatre integration. He suggested that such endorsement and support might be used as evidence to show public acceptance.

Attorney Sammy Chess, attorney for CORE, said fears of economic reprisals are grossly exaggerated and said that a Negro entering an integrated establishment acts "almost saintly, feeling that he is on stage."

In asking Lovelace to attempt to persuade Smart to "re-study his position and to try out integration for a test period, Mayor Mehan urged Negroes at the same time to consider "both sides" before making a decision on resuming protest activities at the theatre.

Prior to the beginning of the conference, it was agreed by participants that there would be no discussion of pending litigation instituted against the Paramount by CORE, which charges that the theatre cannot legally operate on a segregated basis because it leases the theatre building from the City of High Point, and the building is supported by tax funds. A pre-trial conference is scheduled in the Paramount suit on Aug. 28. Negro leaders had indicated previously that they would be willing to drop the suit if the Paramount integrates voluntarily.

Meanwhile, at Asheboro, N.C., the night after the two downtown theatres were racially integrated, four white teenagers were wounded when a shotgun went off near a crowd of more than 100 white persons gathered in front of the Sunset. Police Chief C. J. Lovett said the shooting occurred after an automobile containing five young Negroes stopped when several of the white youths heckled them as they drove past the theatre.

Large numbers of white persons and a few Negroes were milling about the downtown section at the time, and there were some bottle-throwing incidents reported.



Cindy Carol, star, Columbia's "Gidget Goes To Rome," scrubs off the concrete after she recorded her footprints for posterity at the new Monroe in the Pittsburgh suburb of Monroeville. Producer Jerry Bresler, in town to spark the film, watches approvingly.

## Harling Attacks "Myths"

SCHENECTADY, N. Y.—Philip F. Harling, Stanley Warner circuit executive, assistant to the president of Theatre Owners of America, and chairman of the Joint Committee Against Pay TV, as guest speaker at a Lions Club luncheon here, attacked some industry "myths."

He said that the number one myth was that of a "dying film industry," pointing out that "if an average of 48 million people going to theatres every week of the year indicates lack of interest, movies are the healthiest invalid I ever knew."

Myth number two, he said, is that "pay tv is the magic panacea that will shortly sweep our country, bringing the best in movies, opera, sports, and you name it into your living room, correcting all the shortcomings of free television and opening new horizons in entertainment."

Both "myths," he asserted, are "utterly and conclusively ridiculous."

Harling contended pay tv has proved a "failure" wherever it has been tried. As to Telemeter in Toronto, he declared, "It can't deliver what it has promised—economically it isn't in the cards." He also took a dim view of the Phonevision test in Hartford, Conn.

He concluded by saying, "I maintain that the airwaves belong to the public and not to private monopolies. . . . Pay tv poses a real threat to free television as we know it today. It poses a threat to motion picture theatres. If it should start and drain talent from these media and fail both free television and motion pictures could be seriously injured."

The white youths who were wounded by the shotgun blasts remained overnight in a hospital, but their wounds were minor.

Chief Lovett said the trouble arose after "the whites became unduly concerned about the integration" of the Sunset and the Carolina, both of which are located on Asheboro's main business street. He said the town is "not having what you would call racial trouble. What we are having is hoodlum

(Continued on page 14)

## New L.A. WOMPI Unit Active On Many Fronts

LOS ANGELES—The charter installation dinner of WOMPI was held at the Hollywood Plaza Hotel last month with Jean Mullis, international president from Atlanta, officiating. Mrs. Mullis was assisted by Mary Heueisen, international vice-president from Kansas City, and Mrs. Hazel LeNoir, past president of the Kansas City WOMPI Club. Toastmaster for the dinner was Lloyd C. Ownbey, National Theatre Supply. Invocation was given by M. J. B. McCarthy, Allied Artists.

A special meeting of the LA-Hollywood WOMPI Club was held Aug. 1 for the purpose of appointing committee chairmen. WOMPI president Barbara Dye, with the approval of all members present, appointed the following: program chairman, Betty Tracy, Columbia; membership chairman, Gladys Collins, Theatre Service; finance chairman, Masako Kimura, Favorite Films; publicity chairman, LaVurne Webb, Favorite Films; social chairman, Alberta Bishop, United Artists; service project chairman, Vera Boydstrurn, Universal; by-laws chairman, Iris Ross, MGM; historian, Helen Perkins; and parliamentarian, Roberta Barnard, Fox.

Delegates to the WOMPI convention being held in Dallas Sept. 13, 14, and 15 are Barbara Dye and Betty Tracy; alternate delegates are Iris Ross and Elizabeth Cianfarani.

A raffle is now in progress with the grand prize being four days for two at the Thunderbird Hotel, Las Vegas. Other prizes will include dinner for two at the famous Windsor Restaurant, a transistor radio, plus several mystery prizes.

## Goldwyn Appeal Allowed

NEW YORK—New York State Supreme Court Justice Frederick Backer has granted Samuel Goldwyn the right to appeal to the Appellate Division denial of his attack on a settlement reached in two stockholder suits against United Artists Theatre Circuit, Skouras Theatres Corporation, and Metropolitan, and officers and directors.

Goldwyn had attacked the court's jurisdiction. The suits, filed in 1959 and 1960 by stockholders who objected to a plan by which Metropolitan stock would be exchanged for Skouras Class A stock. The parties involved worked out a settlement to which Goldwyn objected. In addition to the three defendants, the 1960 suit named RKO Theatres as a defendant.

## Broumas Adds To Circuit

YOUNGSTOWN, O.—The Broumas theatre circuit has purchased the State Theatre here for an undisclosed sum. According to G. N. Limbert, Broumas vice-president, the sale involves all physical assets, including real estate.

Limbert stated that the policy of first-run road shows of major films will continue at the State, which seats 1250 and can project all types of pictures except Cinerama. Limbert said the Broumas chain will do some moderate modernization, although the theatre is in "excellent shape."

The State was formerly owned and operated by E. C. Prinsen until his death on June 14, 1962. William Petrych is being retained as resident manager.

## Price Controls Thwarted In Brazil, New Zealand

NEW YORK—Efforts to reimpose price controls in the first run houses in Brazil, accompanied by sharp reductions in admission prices, have been thwarted.

The Motion Picture Export Association of America, in cooperation with Brazilian exhibitors, succeeded in getting the first run theatres freed from all price controls last year. This was an urgently needed move in view of the tremendous devaluation of Brazilian currency.

The effort to reimpose such controls and reduce admission prices to their former low level took the form of a federal decree, suddenly issued by a "lame duck" price administrator. Prompt legal action, however, resulted in the issuance of a judicial writ of mandamus prohibiting enforcement of the decree.

Restoration of the old admission prices would have had a disastrous effect upon both exhibitors and distributors in Brazil. Present expectations are that the troublesome decree soon will be rescinded by the government.

MPEAA also revealed that New Zealand has removed admission taxes on all seats up to 3 shillings 11 pence (U. S. 55 cents).

This announcement has been made by H. R. Lake, Minister of Finance, bringing long-awaited relief to the film industry. Present admission price levels will be maintained, but the total amount will be retained by the exhibitor and distributor.

In addition, price control on cinema admissions has been removed completely.

The practical effect of these concessions, given by the Government in response to repeated representations for relief by MPEAA and local exhibitor interests, will be to preserve the present admission price structure in provincial, county and suburban cinemas, while enabling city first-runs to raise admissions for their higher priced seats. The admission tax continues on the higher priced seats.

The government announcement followed protracted industry negotiations and included a commitment from the industry that the price of seats from which the tax was removed will not be increased within the next six months.

## Bingo-Ohio "Hot Potato"

COLUMBUS, O. — Governor James A. Rhodes and Attorney General William Saxbe refused to interfere in the decision of Dayton City Manager Herbert Starick to allow charity bingo games in the city after Attorney Emanuel Nadlin of Dayton requested the state officials to act. Rhodes and Saxbe told Nadlin to seek reforms at the local level.

Nadlin contends that Starick is in violation of his oath of office in allowing charity bingo. He contends that, charitable purposes or not, bingo is gambling and as such is in violation of city and state laws. He is seeking an injunction in Montgomery County Common Pleas Court to halt the bingo games.

## Col. Ups Whiteside

LOS ANGELES—James Whiteside, formerly with the Columbia Washington office, has been appointed branch manager of the Los Angeles branch, it has been announced by Rube Jackter, Columbia vice-president and general sales manager. Whiteside succeeds the late William Evidon.



Joseph E. Levine, president, Embassy Pictures, and Mrs. Levine chat with Sophia Loren on the set in Rome of "Yesterday, Today and Tomorrow," which Levine is co-producing with Carlo Ponti. From left to right are Ponti; co-star Marcello Mastroianni; Mrs. Levine; Levine; Miss Loren; and director Vittorio De Sica.

## Rebuilding For N.Y. Warner

NEW YORK—The Warner Cinerama Theatre, a Broadway landmark for nearly 50 years and a pioneer of motion picture progress, has closed its doors temporarily for a complete rebuilding program and the installation of special technically advanced equipment for the presentation of Stanley Kramer's giant comedy, "It's A Mad, Mad, Mad, Mad World" in the new Cinerama single lens projection system.

The theatre, which will be renamed the New Warner Cinerama Theatre, will reopen on Nov. 17 with the New York premiere of "It's A Mad, Mad, Mad, Mad World" as a benefit performance for the Kennedy Child Study Center of New York and the Lt. Joseph P. Kennedy Child Institute of Washington.

## New N.C. Censor Move

GREENSBORO, N.C.—The Guilford County Commissioners here, taking cognizance of complaints about "obscene" movies being shown at drive-ins, said they would take steps to remedy the situation.

Commissioner William Radgsdale said a number of individuals, including members of the North Carolina State Highway Patrol, had spoken to him about "indecent" films being shown at drive-ins in the county and expressed the opinion that "we should look into it and do something about them."

Board chairman Dale Montgomery said a law recently enacted by the North Carolina State Legislature gives the commissioners authority to regulate films being shown at motion picture houses and drive-ins. He said, "We ought to investigate and clean them up."

## Tromberg Suggests Plan For National Indie Network

WASHINGTON, D.C.—Sheldon Tromberg, president, Boxoffice Attractions, Inc., disclosed plans to promote a national network of independent distributors.

He noted the five major distribution developments as the growing importance of independent film companies within the framework of distribution; the increased willingness of independent producers to distribute through franchise holders, thereby eliminating fixed distribution costs; the trend toward national distribution by a large number of franchise holders; the individual initiative exhibited by independent distributors in marketing films; use of field exploitation men and campaigns tailored to geographical needs; and the encouragement by independent distributors of young university trained men through employment in branch sales and exploitation.

Tromberg commented that he believed greater numbers of producers would be favorably disposed to releasing pictures through a national confederation of independent businessmen. He proposed the name Association of Independent Distributors (A.I.D.) for the group.

He announced the further acquisition of product as follows: Washington: Zenith-International, Audubon, Astor, and Pathe; Philadelphia: Zenith, as of Sept. 1, as well as Altura, Astor, and Pathe; and Pittsburgh: Audubon, Pathe, and Astor.

## MULTIPLE RUNS BEGIN IN CALIFORNIA

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# LONDON Observations

By Jock MacGregor

WHAT A JOY it is to see a movie which can be unreservedly recommended and find other critics leaving the screening as enthusiastically singing its praise as if they were publicists! Following the trade and magazine show of "The V.I.P.s," we were falling over ourselves to congratulate producer Anatole de Grunwald and director Anthony Asquith on this piece of sheer entertainment.

One summed it up as an "old fashioned movie that takes one back to prewar days." At first this seemed condescending, but it was intended as a compliment to the great days of the cinema. Here is a lush, glossy picture, finely acted by a hand picked cast of first rate popular artists, sumptuously growned and mounted, beautifully written and directed unashamedly at the emotions. There is not a kitchen sink or even a lavatory in sight. There is absolutely no message in this romantic comedy drama of fog bound travellers, and if there had been, it would have been left at the Western Union bureau in the lavish London Airport set. Yes, this is indeed an old fashioned movie—just the type of entertainment which drew the millions to the box office and will do so again.

Here is a real showman's picture. Just look at the cast. Elizabeth Taylor and Richard Burton play a neglected wife and her tycoon husband; Orson Welles, the popular concept of a film producer; Elsa Martinelli, his star; Rod Taylor, a near con man; and Maggie Smith, his adoring secretary. Margaret Rutherford, Linda Christian, and Louis Jourdan are there for added measure. The confection is mixed in Metrocolor and spread across the widest screen. Now stop reading about it—grab it!

Incidentally, in the evening as I was entering the Dorchester, Liz, Burton, and her children were leaving for, I believe, a birthday celebration. You could not have seen a gayer, happier group.

BRITAIN'S official entry for the Venice Film Festival, "Billy Liar," has opened at the Warner. It has all the markings of commercial and artistic success—even though it gets pretty close to the kitchen sink and we do see the odd lavatory. Director John Schlesinger has avoided the X (Adults Only) certificate. Again, the setting is the drab industrial north so beloved of the newer directors, and the atmosphere is so expertly captured that one can almost smell it. Tom Courtenay and Julie Christie confirm the promise which they have shown in earlier pictures. It should be most popular with all classes. . . . The death of Sol Sheckman, the Essoldo chief, came as a big shock. Few realised that he had been seriously ill or that he was 70. Now there is speculation as to what will happen to this largest of independent circuits. Under his leadership, it once numbered nearly 200, mainly in the north, London, and home counties. It is wondered if those who advocate the formation of a third release outlet may bid for it or get government support for it to be taken over to form the nucleus of such a group. The weak spot in a third release is London. Essoldo has some 22 houses in the area. While some already take the third program and others are barred from it, those playing the ABC or Rank circuit releases could be switched, thereby strengthening it considerably. Currently a number of pictures have been completed for a long while and are not dated for a '63 release.

A REAL SURPRISE turn up is the Garbo revival season at the Empire, Leicester Square. Opening with "Ninotchka," a record week was established for the house. People have queued at all times, and judging by many I have seen outside, it is attracting people who have not been to a cinema in years. Not only does this season reveal just how much money is still hidden away in film vaults, but how wise British exhibitors have been in their attitude to keeping movies off tv. The one booking will probably raise more than would be taken from networking the pictures throughout the country. . . . Meet a UA executive these days and you don't know what he will rave about first! It will probably be "Tom Jones," which after seven weeks at the London Pavilion is still taking money which would be great for a first week. Every night, would be patrons have had to be turned away. "The Great Escape" is also in the big money in the prerelease spots, and they are really considering new accounting machines, having seen an assembly of "From Russia With Love," which is tipped as starting where "Dr. No" finished.

CHEER FOR SCHNEER—Charles H. of that ilk. His "Jason"—"Seige of the Saxons" all color family unit program is being launched with a 95,000,000 impressions all media advertising campaign when it goes on release. Additionally, there are a patrons' contest with cruises and continental vacations as prizes and a managers' incentive scheme which gives every theatre a chance of a prize for promotion. . . . Jimmy Wallis, Associated British Elstree Studios production chief, announces that after 20 years Frederick Gofurt, scenario editor, is to take things more easily. He will become script consultant. . . . Congratulations to Ken Green on returning to the Carl Foreman fold after a lengthy publicity stint on "The Long Ships." . . . George Skinner has resigned from MGM to become UA's exploitation chief. . . . Nicholas Reisini, who will be bringing Cinerama to two Birmingham theatres and the Glasgow Coliseum next month, in announcing negotiations for the ninth British Cinerama installation at Cardiff, states: "We are in greater need of outlets than product." . . . "An Evening With The Royal Ballet," which has been made by British Home Entertainment, a pay tv company, will be shown at the Edinburgh Film Festival. Elstree Distributors' "The Servant," which will be seen at the Venice Festival, is also the British entry for the first New York film festival. . . . Dan Duryea completing his 51st film, "Walk a Tightrope," says, "It's 12 years since I was last over yet it's just like coming home. They've even given me the same hotel room." That's the sort of service that really impresses guests.

## INTEGRATION

(Continued from page 12)

trouble."

The day after the shooting, a group of white persons, described by Lovett as "ill mannered and ill informed," gathered on downtown streets, and 11 members of the crowd were arrested when they refused orders to move on. Charges ranged from carrying pistols, shotguns, and lengths of chain in their cars to disorderly conduct, drunkenness, and resisting arrest.

The incident came after the chief announced the four wounded white youths had been charged with disorderly conduct and the four Negroes allegedly in the car with engaging in an affray in which a deadly weapon was used.

As a result of the incidents, the Asheboro City Board of Commissioners met and adopted an ordinance making it "unlawful for any persons to congregate, crowd together, stand around, loaf, loiter, or move slowly about on the streets or sidewalks . . . so as to impede, hamper, interfere with, or obstruct the free and peaceful passage of any pedestrian upon the sidewalk or occupant of any motor vehicle along or upon the street." Another ordinance was passed which deals with "street fights, unnecessarily loud or insulting language, engaging in any act or of a violent or tumultuous manner by any three or more persons."

Meanwhile, Negro demonstrators resumed demonstrations at Goldsboro, ending a truce which had been under way for more than a month while a bi-racial committee carried on negotiations. The Rev. J. E. Anette, integrationist leader, said they planned to "use every means available" in desegregation efforts.

At the same time, the NAACP asked the Department of Defense to declare both Goldsboro and Wilmington, N.C., off limits for military personnel at nearby military bases because of segregation practices in the two cities, where theatres and other places of business have been picketed off and on for some time.



Universal sales executives Norman Gluck, James Jordan, and Richard Graff are seen with Gail Karon Krislow, from Cleveland, winner of a "For Love Or Money" premiere queen contest held recently at the roof-top swimming pool of Loew's Midtown Motor Inn.



## ALBANY

Alan V. Iselin, Iselin Drive-In Theatres, tied in the premiere of United Artists' "The Great Escape" at his Super 50 near Ballston Spa, with the Centennial Observation of racing in Saratoga. It was designated "Saratoga Centennial Night" to which James E. Benton, mayor of Saratoga Springs, the mayor of Ballston and other dignitaries were invited. Net proceeds from the sale of tickets were donated to the Saratoga Performing Arts Center Fund. . . . Phil Levine, Union Films executive, was in conferring with Max Westebbe, distributor of independent product in the Albany-Buffalo districts. . . . Mendel Shulman's Gaiety, Inlet, Hamilton County summer resort, offers "Rainy Day Matinees" in addition to two regular evening performances. . . . The Albany-Buffalo territories will have saturation bookings of Warners' "Wall Of Noise" the week of Sept. 11. . . . Rev. Dr. Walter R. Bowman, who served as protestant chaplain for the local Variety Club, has resigned pastorate of St. Mathew's Lutheran Church, to join the faculty at Concordia Teachers College, River Forest, Ill.

## ATLANTA

Bobbie Jean Wehunt is a new staffer at American International. . . . Elizabeth Miller, Allied Artists, and family are back after a vacation in Honolulu. . . . Carl Floyd, president, Floyd Theatres in Florida, was a visitor. . . . Helene Spears, secretary at Georgia Theatres, was back home following a lengthy stay in a hospital. . . . A complete remodeling of the Bijou, downtown Knoxville, Tenn., is planned, according to manager Hugh Rainey, and the house will become a first run. Rainey formerly managed the Rivera, another Main Street house, which was gutted by fire but which will be rebuilt. . . . Martha Jean Pryor, southern publicity manager, American International, left for a business trip to Miami, Fla. . . . Earle Murray, Cordele, Ga., has closed his drive-in there. . . . T. C. Cox has closed his drive-in at Thomaston, Ga., due to a wind-storm. . . . L. E. Searcy has closed his Arton, Arton, Ala. . . . Jack Borders is the new owner of the Drive-In at Adamsville, Ala.

## BALTIMORE, MD.

Acting in their state capacity, the Maryland State Board of Motion Picture Censors claimed "governmental immunity" as a defense against a \$250,000 damage claim brought by Robert T. Marhenke, both as an exhibitor and under the trade name of Leo Film Distributors, for censoring the film, "Wild Gals Of The Naked West." He charged that the defendants made an arbitrary and unreasonable ruling, and deprived him of showing a picture which had been shown in other sections of the U.S. Judge Edwin Harlin, Baltimore City Court, filed a brief opinion in which he said: "There is no doubt that members of the Maryland State Board of Motion Picture Censors are public officers of the state and as such are immune to suit in regard to their official acts unless the Legislature has removed this immunity." . . . The Super 170 Drive-In opened at Oden-ton, Md. It is owned by Leon Bank and Edward Kimple, Jr., both of whom are also executives of Baltimore's Rome Theatres. . . . A new assistant manager at the Pulaski Drive-In is Edward Grager. . . . Otto Gage, former manager of the Uptown and Northwood, is now in movie publicity and promotion, covering Maryland, Delaware, and the District of Columbia, with Albert Rohe, former manager, New Theatre, taking over as manager, North-



Seen at the recent New York State Allied convention at the Concord, Kiamesha Lake, N. Y., were, left to right, Bill Cosby, National Carbon Company; Jack Armstrong, president, Allied States Association; Henry "Hi" Martin, general sales manager, Universal; Sidney J. Cohen, reelected president, N. Y. State Allied; Samuel Sunness, reelected vice-president, N. Y. State Allied; Morry Slotnick, co-chairman of the convention; and Milton H. London, executive director, Allied States.

wood. . . . Robert Jenkins went from the Mayfair to the New, where he was promoted to manager. . . . Gilda Ramer, former cashier at the Uptown, now is cashier at the Northwood. . . . Charles Parks, head usher at the Rialto, is bucking for an assistant manager's job. . . . Tom Lynch, zone manager for Schwaber Theatres, has installed an exhibit of paintings by Etta Mercur at the Playhouse until Sept. 13. . . . More than 20 firemen collapsed while fighting a stubborn, smoky, four-alarm fire that burned for nearly two hours at a Middle River Shopping Center. The fire started in the Mars Supermarket and the Highway Theatre, which had not yet opened for business. . . . It is unfortunate that everyone in Baltimore's show business world doesn't make a trip to the industry's own Will Rogers Hospital and O'Donnell Memorial Research Laboratories to see what is going on. Not only does the hospital provide care and treatment for respiratory and pulmonary diseases at no cost to all who work in the entertainment field and their immediate families, but it is now embarked on a great research program of benefit to all mankind. The hospital should be a source of intense pride to everyone in the theatre industry. The audience collections, featuring the Gregory Peck trailer, are already under way.

## BOSTON

Cindy Carol, the new "Gidget" of "Gidget Goes to Rome," came to Boston, with John Markle, Columbia exploitation and press representative here, arranging a press conference at the Sheraton Plaza Hotel and radio and television interviews. . . . Publicist Art Moger for American International Pictures here garnered a lot of space with his fanciful "Beach Party," arranged to plug the AI picture of the same name at the Fenway Motor Hotel where exhibitors were given kooky hats and prizes against a beach setting at the hotel's pool. The picture opens at E. M. Loew's Center Theatre.

## BUFFALO

Two bids for operation of the refreshment concession in Memorial Auditorium have been received. Lew Horschel, present concessionaire, has offered to give the city \$110,000 annually for a five year lease. The other bidder is Theatre Confections, Inc., Rochester, which has offered 30½ per cent of the gross, with a \$55,000 guaranteed annual minimum. . . . Manager Charlie Funk, Century, got some excellent publicity and art on "Bye Bye

Birdie" when he invited some 350 Courier-Express newsboys to see the picture. . . . Tell an average theatre manager there can be 285 persons in the house at 9:30 on a Sunday morning (more than 300 finally), and he would accuse you of living in the past. But there were that many in Shea's Buffalo on a recent Sunday morning. They came to hear a four-manual pipe organ which, with an orchestra in the pit and a string ensemble on the mezz, furnished music from 1928 until depression days in the flagship of the Shea local circuit. The organ which furnished sound effects in silent film days and was played for sing-alongs until World War II, has been silent except for rare occasions. The organ recently was restored to near perfection. The formal program began with tunes by Irv Toner of East Aurora. He played some of the selections requested by patrons when he performed in an Olean theatre. He was followed by Harry Picken, a Canadian; next, Art Melgier, Courier-Express photographer, demonstrated mood music and other tunes played in silent movie days. Other members of the Niagara Frontier Chapter of the American Theatre Organ enthusiasts, which staged the program, performed. The celebration wound up with

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a picnic luncheon at secretary-treasurer Joe and Laura Thomas' home in Lancaster. . . . Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, was in Rochester and Buffalo for visit to the AB-PT theatres in these cities. He was accompanied by his assistants, Al Sicignano and Morris Sher. Attending a conference in the executive offices of the Buffalo Paramount Corporation were Arthur Krolick, district manager, Buffalo and Rochester; Charles B. Taylor, director of advertising and publicity; Edward Miller, manager, Paramount; and Ben Dargush, manager, Center. . . . Sonny Liston's quick knock out of Patterson may have preserved more than just his heavyweight title, because it also served to keep theatre television in Buffalo—at least as far as the Century is concerned. "I'll be honest about it. I was ready to toss in the towel on this," said manager Charles Funk. "We remembered the repercussions of their first bout and I was frankly worried. Those theatre telecasts are a manager's worst dilemma. The equipment needed can prove quite a headache, and some of the crowd the show attracts is as likely to tear up the theatre as it is to applaud." Funk's attitude, however, changed quickly once 1,663 persons entered the Century for the bout. "We're definitely booking the Liston-Clay fight in September," said Funk. "However, the Century will not lean towards fights in other divisions. These heavyweight championship matches seem to be the only ones that draw well," Funk said. . . . One of the highlights of a very extensive advance promotion campaign staged by manager Ed Miller, Paramount, on "PT 109" was the tie-up with television station WKBW, utilizing the facilities of two popular youth programs, "Rocket Ship 7" and "Jungle Jay." Both of these personalities boarded the promotional bandwagon, displaying scale models of the Revell PT 109, which augmented the promotion with members of the U. S. Navy for color purposes. Viewers were invited to submit their names as prospective "crew commanders." Promotion ran several days in advance of the actual contest, and tickets were awarded. The Paramount also used a big advance tv spot campaign on the picture. . . . Harry Unterfort, Schine theatres zone manager, was in Buffalo for conferences with Joe Garvey, manager, Granada, the circuit's deluxe first-run suburban house, now enjoying a long run on "Lawrence of Arabia."

## CHICAGO

Balaban and Katz has planned series of morning shows for children during summer months at the Nortown, La Grange, Gateway, Uptown, Varsity, and Will Rogers. . . . Lucia Perrigo and Howdee Meyers of Evanston, Ill. (Mr. and Mrs. off camera) returned from France after filming a new travelogue, "Once Upon a River." The movie will have its public premiere March 13-14 in the Kwanis Club of Evanston's world travel series in Cahn Auditorium. The pair, whose "Magnificent World of the Mountain King" won top honors in the Milwaukee Travel and Adventure Series last winter, employ a new approach to their travel movies, using a story line to embellish scenic adventures. . . . Superior Court Judge A. L. Marovitz, well-known to the film trade, was appointed by President Kennedy to succeed the late Judge Julius C. Miner to fill the vacancy in the United States Federal District Court here. . . . Ground has been broken for the erection of the Candlelight Playhouse, Summit, Ill. It will be an arena theatre which will include many unique

innovations. William Pullinski is the owner, and William Altier Co. are the builders.

## CINCINNATI

The annual Variety Club Golf Tournament was held at the Summit Hills Country Club Aug. 12. . . . Ted Levy, district manager, Buena Vista; Allied Artists' Howard Minsky; and State Film's Meyer Adleman were in, as well as Elmer Hollender, International Classics, a subsidiary of 20th-Fox. . . . Norman Pader, MGM publicist, was here working on "The VIP's," opening at the Albee Sept. 26. . . . Morris Hale, U-I booker, is the proud father of a daughter.

## COLUMBUS, O.

Ed McGlone, RKO Palace manager, was named a judge in the Miss Central Ohio beauty contest conducted by the Columbus Star. . . . Samuel T. Wilson, Dispatch theatre editor, said in a Sunday column that "very few who complain about 'objectionable' films have seen the films about which they are howling and a lot will admit they've seen no movies at all in years." . . . Loew's Ohio has booked the Elizabeth Taylor-Richard Burton MGM feature, "The V.I.P.s," for late September. . . . The Columbus Dispatch editorially suggested that American films that feature "sex, blood, thunder, and horror" should not be exported to foreign countries. The editorial said that most Americans lead decent lives and that is the impression that ought to be given in films sent abroad. "The world is behaving badly enough without deliberately producing under the guise of entertainment ideas and impressions of its seamy side here," said the editorial. "Besides, this kind of business feeds the hate mills of the Communists who are busy telling the world how 'decadent' we are."

## DALLAS

Walter Hansen has joined the staff of the Universal film exchange as a booker. He was recently in private industry and previously had been associated with 20th-Fox for 14 years and also with American-International Pictures. . . . James Nicholson, president of American International Pictures, and Leon Blender, general sales manager, were in Dallas doing promotion for AIP's "Beach Party." Annette Funicello had been originally scheduled to visit Dallas also, but other dates kept her away. The film had a multiple opening. . . . Veteran film man C. H. Miller left for Saranac Lake to enter the Will Rogers Memorial Hospital for treatment of emphysema. . . . Local police are searching for an imposter passing himself off as a representative of a major Hollywood film studio. He was out interviewing local girls and running up bills. . . . Dorothy Grindele has joined the shipping department of National Screen Service. . . . Funeral services were held in Bryan, Tex., for Edward Weldon Holick, 68, a retired musician who was music librarian for the Palace. . . . Tejas Productions, Inc., has been formed by a group of Dallas-Grand Prairie businessmen for the production of motion pictures and is now shooting "Indian Paint," starring Johnny Crawford and Jay Silverheels, near here. Jay Richards, a writers' agent, helped form the group, and is assistant to producer Robert L. Callahan. W. Goree, mayor of Grand Prairie, is president of TPI. Idea is to promote the motion picture industry in Texas. Plans call for the building of a sound stage at Grand Prairie and to acquire a 400 acre site for location work. The film now being shot is from a book by Glenn Balch. Norman Foster, who is directing, wrote

the screenplay. The film has a budget of \$218,000.

## JACKSONVILLE

Kent Theatres, a major Florida circuit of 25 indoor and drive-in units, has taken over the management and booking for the local 400-car Lake Forest Drive-In. For many years, the Lake Forest has been operated by its owner, Joe Musleh, and booked by his daughter, Mrs. June Faircloth of WOMPI. H. S. "Smitty" Schuman, manager of Kent's local Main Street Drive-In, moved into the manager's office. Bookings are now being handled by Marshall Fling, Kent's head booker and buyer. . . . Final construction work is being rushed on Kent's new Blanding Drive-In to prepare it for a gala opening on Aug. 21 with a fine, second-run family program of "Flipper" and "It Happened At The World's Fair." . . . Dewey Brannon has closed his indoor Bonifay, Bonifay, concurrent with the opening of a new walk-in addition to his Al's Drive-In, Bonifay. . . . Geraldine "Jerry" Wardlow has replaced Nancy Gilfallon as Bob Bowers' secretary at Allied Artists. . . . Mrs. Anne Dillon, long-time secretary to LaMar Sarra, Florida State Theatres vice-president and general counsel, and president of the local WOMPI chapter in 1961 and 1962, has accepted a position as resident manager of the French Quarter, a new luxury apartment complex of 120 units on the south shore of the St. Johns River adjacent to Jacksonville University. Mrs. Dillon will continue to do part-time legal work with Sarra and will retain her active WOMPI membership. . . . Louis J. Finske, president of Florida State Theatres, who is serving as an area exhibitor chairman for the Will Rogers Memorial Hospital and O'Donnell Research Laboratories, has directed a letter to his fellow exhibitors in which he said: "I urge everyone to participate in making Florida's contribution a representative one to this fine institution which is part of our business." . . . A very pleasant quarterly luncheon and social get-together for members of the Florida State Theatres team was held in the comfortable Flame Auditorium of the Florida Gas Co. Present were FST home office and warehouse executives and employees, branch managers of all Film Row distribution offices, managers of the seven FST theatres in the city, and the following out-of-towners: R. Cameron Price, retired former RKO executive from St. Augustine; Harry Botwick, FST district supervisor in Miami; Bob Harris, another FST district head from Tampa; Walter Tremor, FST city manager in St. Petersburg; Mark DuPree, general manager of Silver Springs; Jack Mahon, general manager of Weeki Wachee Springs; and Ralph Puckhaber, Miami publicist for FST. . . . John G. Meehan, assistant at the downtown, first-run Imperial, took charge of the next-door, suburban Empress while manager Al Hildreth vacationed at his home in Lakewood. . . . With manager Marty Shearn of the Center away on vacation, Tim Chaulet took over its management and went into a third big week with the first-run of "Irma La Douce." . . . The new "Miss Universe," who was crowned last month at Miami Beach, opened her worldwide year of activities with a series of public appearances at Florida State Theatres' Weeki Wachee Spring. . . . Fred H. Kent, head of the 24-house Kent Theatres circuit, notified Florida Gov. Farris Bryant of his resignation from the chairmanship of the state's Florida Junior College Board in order to register his approval of full state control of the junior college system as opposed to local control of junior colleges.

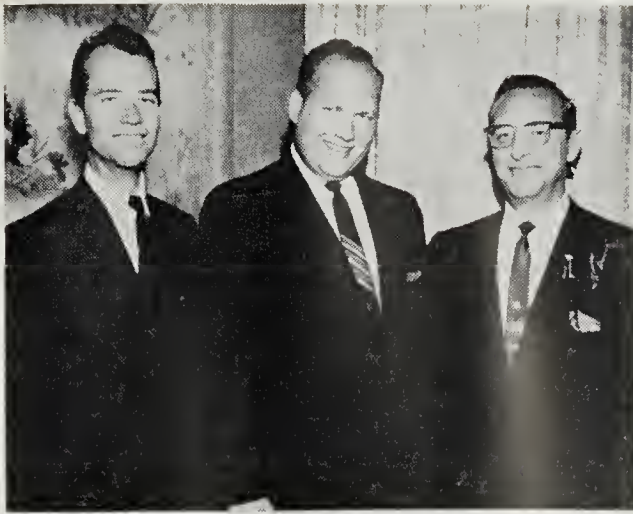
. . . Ed Beach has reopened his drive-in at Fernandina Beach to accommodate an influx of summer tourists at this north Florida resort area. . . An Aug. 15 reopening has been scheduled for the former Palmetto Drive-In, Palmetto, under the new name of the Bell Air Drive-In by Floyd M. Burdett, a newcomer to Florida exhibition. . . Two new, first-run situations were created during the week when Herman B. Meiselman's Midway and Fox drive-ins opened with the north Florida premiere of "Island of Love." . . Walt Meier, manager of the downtown Florida, adroitly engineered a gay back-to-school fashion show which brought Sears Roebuck & Co., a Mercedes Benz automobile dealer and WFGA (television Channel 12) into the Florida Theatre's orbit on a recent Friday. A group of professional models displayed Sears fashions from kindergarten through college styles. Sleek Mercedes Benz luxury cars were used in street ballyhoo. WFGA had its mobile televising unit, housed in a truck, parked in front of the Florida for several hours while a succession of television personalities from WFGA talked with passers-by in front of the theatre. This stunt was very well received as the passers-by were able to see themselves at the moment of contact on a tv monitor set placed on the sidewalk. The half-hour fashion show was staged at 8 p.m., prime television-viewing time in any city, and was televised from the Florida auditorium and stage into an estimated 100,000 homes in the city and surrounding Duval County.

## MIAMI, FLA.

Curtis H. Miller, vice-president and supervisor, Claughton Theatres, was married to Miss Jan Davis, head, Physical Therapy Dept., Doctor's Hospital, Coral Gables, Fla. The ceremony was performed at Miami Beach Community Church. The couple is honeymooning in Jamaica. . . Paul K. Hepner, manager, Hollywood, Hollywood, Fla., is vacationing in Pittsburgh. William Richert, assistant, is relieving Hepner. . . Sonny Shepherd, Wometco vice-president and district manager, was hospitalized. . . Wometco Enterprises, Inc., has completed remodeling of its four art houses. The Sunset, South Miami, is the latest to take on the "new look," with reupholstered seats, additional leg room, new carpeting, paint, new lobby and aisle doors, and improved sound system. Mary Lawrence, manager, continues to serve free coffee to Sunset patrons, as well as home-baked cake on weekend eves. . . The Plaza, newest in Wometco's chain, was expected to open Aug. 21. Located in the West Hollywood Shopping Plaza, Joe Feeney will be the manager. Feeney is currently relieving Gateway manager Keith Hendee while the latter is on vacation. William Ochs has taken over Feeney's former job of managing the Davie Blvd. Drive-In. Annette Funicello, star of the opening picture, "Beach Party," is expected to make a personal appearance at the opening. . . Jack Mitchell received over 3700 entries in Wometco's "Savage Sam" "Why My Pet Is Different" contest. . . Negroes picketed the 22nd Avenue Drive-In, demanding removal of a wall which separates white and Negro patrons.

## MEMPHIS

At the Plaza, several hundred patrons deserted the swank suburban house in the middle of the opening night of "A New Kind of Love." The customers milled about the outside of the Plaza indicating they smelled something bad. They did, but it was not the film. It was a bottle containing a liquid com-



Earl Podolnick, right, president, Trans-Texas Theatres, recently announced the promotion of Dick Empey, center, former manager, Hollywood, Ft. Worth, Texas, as new assistant advertising and publicity director for the company; and Gene Welch, left, former manager, Fine Arts, Dallas, to assistant booker in the Dallas office.

monly called a stink bomb. Police credited the Plaza manager, Kenneth Goderre, with efficiently locating the bomb hidden in the house and doing away with it. The air conditioning quickly removed the foul odor, and patrons were able to return to the theatre. As a result of a labor dispute that began several months ago, the Plaza is being picketed by the International Alliance of Theatre Stage Employes and Motion Picture Machine Operators. However, the Memphis Police Department has found no evidence connecting the stink bomb and the picketing. . . The home of Bonnie Stewart, Memphis, was the scene of a summer cook-out for the July meeting of the WOMPI. It was the first meeting of the new year for Jesse Ray Lucy, Malco Theatres, new president of the local WOMPI. . . Letters have gone out to members and friends of the Variety Children's Heart Institute soliciting funds. "The Institute plans to remodel its current facilities to provide an increased amount of space for research projects and for laboratory needs," wrote Nathan S. Reiss, chairman of the development committee. . . Memphis movie houses are reported as doing their Christmas shopping in July. Holiday releases have been up for bids for some time, although some of them aren't finished yet. . . "Dinner and 'PT 109' all for \$1.09," reads an advertisement in a local shopping guide publication. The project in connection with "PT 109," showing at Warner, concerns free coupons inserted in a specified number of "Shopper's News." The lucky receivers of the coupons could exchange them for a free ticket to the Warner when they had dinner at the Britling Cafeteria near the movie house. . . The Memphis Censor Board ordered that revisions be made in an Italian documentary film, "Women of the World," before it could be shown in Memphis. E. D. Ward Sheffe, Jr., board member, states: "Parts of the film are objectionable, and it is the opinion of the board that these parts should be deleted." Present bookings do not include a showing of the film in Memphis. . . Sammy Udelson, who was with Loews' Theatres for 36 years, retired Aug. 15. Sammy went to work for the Palace in Memphis as floor manager and house painter in 1926, when the house was owned by Paramount-Publix. In 1927, when Loew's took over the theatre again, he stayed on under manager Ernie Emerling, now vice-president in charge of advertising and publicity for Loew's Theatres and Hotels. Since 1954, he has been assistant manager of the Palace. Sammy reports his future plans call

for lots of fishing with his old friend, Stanley Lyle, in New Orleans and lots of fun with his grandchildren. . . Yell Theatre, Yellville, Ark., closed on July 28, and Europa Theatre, Europa, Miss., closed on July 27.

## NEW HAVEN-HARTFORD

Nearby West Springfield, Mass., is to have three new motion picture theatres. Ed Redstone of National Amusements Corporation, Boston-based circuit operating 30 hard-tops and drive-ins, has announced plans for an innovation in the Connecticut Valley—a half-million dollar Cinema I and Cinema II theatre facility, containing two separate theatres under one roof, on Riverdale Road in West Springfield. Construction will start within 60 days, with completion anticipated for late May, 1964. The brick structure will be divided into two auditoriums, one seating 1,000 and the second about 850. Redstone said screens will be adaptable for Cinerama screenings. E. M. Loew, industry pioneer, will build a 900-seat hard-top on land adjoining his Riverdale Drive-In, also on Riverdale Road in West Springfield. He anticipates a Christmas 1963, opening. West Springfield at the moment has one hard-top, the Majestic, and one other drive-in, the Memorial Ave. . . William F. Murphy, for many years with Lockwood & Gordon Enterprises in metropolitan Hartford, has purchased a retail liquor outlet in suburban Collinsville, Conn. . . Ray McNamara, Allyn Theatre, Hartford, hosting Connecticut premiere of Paramount's "Come Blow Your Horn," had Mrs. Claire Lear Brown of Hartford, sister of producer-writer Norman Lear, at his opening performance. He also lined up a cross-country phone interview with Lear for Allen M. Widen, Hartford Times. Lear grew up in Hartford, attending local schools, later moving to New York and theatrical press agency. . . Stanley Warner zone manager James M. Totman expects to break ground by month's end on newest SW project, an 1150-seat motion picture theatre, to be known as the Cinemart Theatre, in the Hamden shopping center, suburban New Haven. The theatre is second SW theatre to be built in Connecticut this year; the deluxe College Theatre was recently constructed in the Storrs shopping center, adjacent to the University of Connecticut campus.

## NEW ORLEANS

E. C. DeBerry, Paramount southeastern division manager, was in for a visit with branch manager Milton Aufdemorte and staff. . . Stanley Graham's Ritz, Lucedale, Miss., is closed for remodeling and refurbishing. . . Doyle Maynard closed his Don, Natchitoches, La., for two weeks of refurbishing. . . Pascal Caruso, National Screen Service counter clerk, is back on the job after a week's hospital check-up. . . Joseph Moreland, Theatre Service office manager, was seriously ill at Hotel Dieu. . . The local WOMPI entertained the ladies at St. Anna's Home. . . Tab recording star Mark Evans made a return stage appearance at the neighborhood Famous, owned by Rene Brunet and his mother, Mrs. Lillian Brunet. . . Cindy Carol, the new 'Gidget' was in tub-thumping Columbia's "Gidget Goes To Rome," Saenger. . . Charles Phillips' Delta, Jonesville, La., has discontinued mid-week shows. . . Assisting Gulf States Theatres with taking up Will Rogers audience collections are members of civic organizations in the various towns. . . Robert Stack and his wife, Rosemarie Bowers, were in in connection with United Artists' "The Caretakers," Loew's State. . . The Three Stooges were also

in town to promote Columbia's "Around The World In A Daze."

## PHILADELPHIA

Over 400 people were present at Tent 13's annual visitation day at the camp for handicapped children, Worcester, Pa. Arlin M. Adams, Esq., Secretary of Welfare, Commonwealth of Pennsylvania, was the principle speaker; and dedications were made of a memorial grove and two new bunks. . . . Frank Pepe, Roosevelt, Swoyersville, Pa., thanks all who remembered him when he was hospitalized recently. . . . Rose Gold, United Artists' staff, was happy over the engagement of her son, David, to Vivian Hoffman, a senior nurse at West Jersey Hospital, Camden, N. J. . . . The City of Philadelphia has bestowed a unique honor on King Brothers. In an offi-

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cial citation City Council has commended the producers of MGM's "Captain Sindbad" as "the type of wholesome entertainment the entire family can see and enjoy." . . . J. F. Quinlivan, local manager of the Philadelphia branch of American International Pictures, announced that AIP will distribute the war film, "Quick and the Dead," a Beckman Film release, in the Philadelphia territory. This is the first film for producer Sam Altonian and director Robert Totten.

## SALT LAKE CITY

One of Hollywood's rising young stars, Danielle de Metz, who appears in Columbia's "Gidget Goes To Rome," set for the Uptown and Highland Drive-In, was in and assisted teen-agers preview fall fashions at the Salt Lake Tribune's 'Back To School' Carnival. . . . Dan Kostopoulos, for many years a theatre owner and operator here, and who is famed for his yearly entertainments of under-privileged children, is continuing his philanthropy although now retired. For over 50 handicapped children, he recently hosted a "Christmas in July" at Liberty Park, from which locale they headed for the nearby mountains with a police escort for a day of treats and fun, fishing and horseback riding.

## SAN ANTONIO

A new "sneak preview plan" has been introduced here by Richard Vaughn, manager, Texas, a Cinema Arts Theatres operation. It is a "double sneak" with the film shown twice, once at 2 p.m. and again at 7 p.m. The "sneaks previews" are shown on Sundays. . . . The Handy Andy Food Stores offered a free discount coupon to youngsters for admission to see Walt Disney's "Summer Magic" at the Laurel. . . . Harry Pennington, Jr., operator of a motion picture studio here, has applied to the Federal Communications Commission for authority to build an FM radio station in San Antonio. . . . Ignacio Torres, manager, Alameda, ace downtown Spanish language showcase operated by the Jack Cane Corp., has introduced "sneak previews" on Sundays at 7 p.m. . . . The first suburban showing of "The Longest Day" has a multiple opening at four drive-ins with admission price increased to 90 cents for adults. . . . Four drive-ins have booked the first return showing of "The Great Escape," which has been drawing capacity audiences in various sections of the state. . . . Lynn Krueger, manager, Interstate flagship, Majestic, gave away to the first 50 boys in line at the box office on a recent morning "PT-109" T-shirts. . . . The Empire, subsequent run house in downtown San Antonio, will soon have a new, modern decor. A complete new front is currently being installed. The work is being done without closing of the theatre with a temporary front identifying the current attractions. . . . A new contest is being conducted by the San Antonio News in conjunction with the opening of American-International's "Beach Party" at the Texas. The lucky winner will receive a free weekend for four at the Key Allegro, a tropical resort isle in Arkansas Bay near Rockport, Tex., including two nights at Key Allegro Isle Motel, meals at the Islander Club Restaurant, swimming, a fishing trip, plus \$50 spending money for sightseeing and transportation. Entrants need only write in 25 words or less "Why I'd Like To Have a Beach Party." . . . Martin Garcia, a director of the Political Association of Spanish Speaking Organizations (PASO) is in Mexico discussing a proposed movie on Crystal City, Tex., politics. The movie will be made of the Crystal City

## NGC Acquires Mission Pak, Fancy Fruit Packager

LOS ANGELES—National General Corp. has completed the acquisition of Mission Pak, Inc., major Los Angeles-based fancy fruit packager, it was announced by Eugene V. Klein, NGC president.

Acquisition of Mission Pak by the diversified Los Angeles-headquartered theatre operator was completed with the exchange of a net amount of 135,276 NGC common shares for all outstanding stock of Mission Pak. The shares issued by National General are after adjustment for a prior stock interest in Mission Pak purchased as an investment earlier this year. This interest amounted to 59,000 Mission Pak shares and \$340,000 in the fruit packing company's 5-¾ per cent convertible debentures.

Mission Pak will be operated as a wholly owned NGC subsidiary. Retail outlets for the subsidiary's fancy fruit lines, which expand to a 123-store chain in peak December sales periods, will be broadened substantially under National General. One means of this will be through sales in the lobbies of NGC's 225 motion picture theatres, according to Klein.

Mission Pak produces its fancy fruit packages in a Los Angeles plant which employs a regular staff of several hundred—a labor force which expands rapidly during the Holiday season to 1,000 packers and around 400 sales people. Through its California retail outlets, the 43-year-old firm has shipped throughout the world more than 35 million packages of specially wrapped fancy fruit.

As part of NGC's plans to expand Mission Pak merchandising operations, the company will open new outlets on a large scale outside of California for the first time. Stores are now planned for Denver, Salt Lake City and Phoenix. In addition, Mission Pak products will now be sold by leading department stores throughout the country, Klein revealed.

Richard Kirschman has been named assistant vice-president of Natsun Corporation, a wholly owned real estate subsidiary of National General Corporation, it is announced by Frank P. Stagen, vice-president of Natsun Corporation and director of real estate for National General Corporation.

Stagen said that Kirschman's responsibilities will be in the company's development projects, new acquisitions, supervision of leasing in new developments and project manager of the \$20,000,000 highrise building program the company has under way in San Francisco.

election to show the estimated 2,000 Mexicans and Texans of Mexican descent their rights in the United States. Garcia has been holding discussions with the movie's producer, Mauricio de la Serna. Much of the filming will be done in Crystal City. The film will depict how Latin Americans took over the city government in an election. Garcia said discrimination has ended and Crystal City is now an example of equality for all. . . . Harry Gaines has assumed duties as manager, Hollywood, a Trans-Texas Theatre operation in Fort Worth, Tex. He succeeds Dick Empey who has been named assistant publicity director for the circuit with headquarters in Dallas. W. G. Struss, after an absence of two years, has taken over the operation of his Oaks in Columbus, Tex., following the termination of a lease held by J. D. Oliver. Oliver is moving to Pryor, Okla., where he is taking over the operation of the Allred.





# 1962-1963 FILM SEASON ANNUAL INDEX



AUGUST 21, 1963

SECTION TWO VOL. 70, No. 8

Published annually at the close of each 12-month Film Season, this easily saveable service provides subscribers to MOTION PICTURE EXHIBITOR with a complete annual reference record to all Features and Shorts: (a) by DISTRIBUTION SOURCE, (b) by ALPHABET, (c) by PRODUCTION NUMBER, (d) by RELEASE DATE, and (e) with complete data on RUNNING TIME, REVIEW DATE, Pink REVIEWS page number, LEGION OF DECENCY CLASSIFICATION, CAST, REVIEWER'S ESTIMATE, etc. Where complete individual REVIEWS sections for the preceding 12 months HAVE been saved, this ANNUAL INDEX serves as the final annual installment and complete annual index. This ANNUAL INDEX should be saved as a record of the complete 12-month Season, even though individual REVIEWS sections through the year may not have been saved.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

**KEY** . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compliation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6210 PAYROLL—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
- PLAY IT COOL—MU-74m.—Billy Fury, Anna Palk—5065 (7-10-63)—Fair programmer—English
- 6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6305 SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

#### COMING FEATURES IN ORDER OF RELEASE

- June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- Aug. CRY OF BATTLE—Van Heflin, Rita Moreno

#### COMING

- Oct. WAR MADNESS
- Oct. GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller
- SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- 810 BEACH PARTY—C-100m.—(Pathe-Color; PV)—Bob Cummings, Dorothy Malone, Frankie Avalon—5069 (7-24-63)—Entertaining comedy has angles
- BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 OPERATION BIKINI—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made In Denmark; dubbed in English
- 714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half
- YOUNG RACERS, THE—D-82m.—(Pathecolor)—Mark Damon, William Campbell, Luana Anders—5077 (8-21-63)—Auto racing action aimed at youthful set.

#### TO BE REVIEWED

- BLACK CHRISTMAS—(EC)—Boris Karloff
- CALIFORNIA—Jock Mahoney, Faith Domergue
- DEMENTIA # 13—William Campbell, Luana Anders—Filmgroup
- ERIK, THE CONQUEROR—(C)—Cameron Mitchell
- FEAR—Boris Karloff
- FLIGHT INTO FRIGHT—John Saxon, Leticia Roman
- HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

- Act One \_\_\_\_\_ WB
- Air Patrol \_\_\_\_\_ A1 Fox
- All The Way Home \_\_\_\_\_ A2 Par.
- Almost Angels \_\_\_\_\_ A1 BV
- Amazons of Rome \_\_\_\_\_ A2 UA
- America America \_\_\_\_\_ WB
- Any Number Can Play \_\_\_\_\_ MGM
- Aphrodite, Goddess Of Love \_\_\_\_\_ Emb.
- Army Game, The \_\_\_\_\_ For.
- Arturo's Island \_\_\_\_\_ B MGM
- As Nature Intended \_\_\_\_\_ For.
- Assignment Outer Space \_\_\_\_\_ A1 A-I

## PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF













FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARMY GAME, THE—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

AS NATURE INTENDED—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

BUDDAH—D-134m.—(TE; TC)—Kojiro Hongo—5066 (7-10-63)—Interesting entry for art spots—Japanese; English titles—Lopert

BURNING COURT, THE—MD-102m.—Nadja Tiller, Jean-Claude Brialy—5074 (8-7-63)—Fair import—French-made; dubbed in English—Trans-Lux

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riage between races—English—Atlantic

FRUIT IS RIPE, THE—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

GIRL HUNTERS, THE—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama

HEAD, THE—MD-95m.—Horst Frank, Karen Kernke—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux

HEAVENS ABOVE—C-105m.—Peter Sellers, Isabel Jeans—5067 (7-10-63)—Amusing Peter Sellers spoof—English—Janus

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HERCULES AND THE CAPTIVE WOMEN—FAN-91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

IMPERSONATOR, THE—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

LE AMICHE (THE GIRL FRIENDS)—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

LAFAYETTE—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

LAZARILLO—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English titles—Commercial Pictures

LOVE AND LARCENY—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

L-SHAPED ROOM, THE—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal

MAGNIFICENT SINNER—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmed abroad; English dialogue—Film-Mart

MARRIAGE OF FIGARO, THE—C-105m.—(EC)—Georges Descroeres, Yvonne Gaudeau—5069 (7-24-63)—Colorful entry for art spots—French; English titles—Union

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MOUSE ON THE MOON, THE—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

MY HOBO—C-98m.—(Tohoscope; EC)—Keiji Kobayashi, Kideko Takamine—5069 (7-24-63)—Cute import—Japanese; English titles—Toho

MY NAME IS IVAN—MD-94m.—Kolya Burlaiev—5067 (7-10-63)—Fair import of limited appeal—Russian; English titles—Sig Shore

ORDERED TO LOVE—D-82m.—Maria Perschy, Joachim Hansen—5075 (8-7-63)—Exploitable program offering—German-made; dubbed in English—M.C. Dist.

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PILLAR OF FIRE, THE—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

PLAYBOY OF THE WESTERN WORLD, THE—D-100m.—(C)—Siobban McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

PLAYGIRLS AND THE VAMPIRE, THE—MD-76m.—Lyla Rocco, Walter Brandi—5067 (7-10-63)—Okay horror meller—Italian; dubbed in English—Fanfare

PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

RAGE OF THE BUCCANEERS—MD-90m.—(CS; EC)—Richardo Montalban, Vincent Price—5067 (7-10-63)—Good swashbuckler—Italian; dubbed in English—Colorama

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

RUN WITH THE DEVIL—D-93m.—Antonella Luaidi, Gerard Blain, Franco Fabrizi—5070 (7-24-63)—Interesting import—Italian; English titles—Jillo Films

SANJURO—MD-96m.—Tishiro Mifune—Good import—5059 (6-12-63)—Japanese made; English titles—Toho

SEASON FOR LOVE, THE—D-103m.—Daniel Gelin, Francoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

SPARROWS CAN'T SING—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

THIS SPORTING LIFE—D-129m.—Richard Harris, Rachael Roberts—5070 (7-24-63)—Fascinating character study on the unpleasant side—English—Continental

TIME OUT FOR LOVE—D-91m.—Jean Seberg, Micheline Presle, Maurice Ronet—5067 (7-10-63)—Fair import—French; English titles—Zenith Int.

THREE FABLES OF LOVE—C-76m.—Sylva Koscina, Anna Karina, Leslie Caron—5075 (8-7-63)—Fun-filled entry for art spots—Italy-French; English titles—Janus

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

VIOLATED PARADISE—NOV.—64m.—(C)—Kazuko Mine—5070 (7-24-63)—Novelty for exploitation and art spots—Japanese narration—Victoria

WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

Wall Of Noise \_\_\_\_\_ AA  
 War And Peace—RE \_\_\_\_\_ A1 Par.  
 War Lover, The \_\_\_\_\_ B Col.  
 •War Madness \_\_\_\_\_ AA  
 Warriors Five \_\_\_\_\_ A3 A-I  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 •Werewolf in a Girl's Dormitory \_\_\_\_\_ A2 Misc.  
 •What A Way To Go! \_\_\_\_\_ Fox  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 WB  
 •Wheeler Dealers, The \_\_\_\_\_ MGM  
 When The Girls Take Over \_\_\_\_\_ Misc.  
 •Wherever Loves Takes Me \_\_\_\_\_ UA  
 •Whistle Your Way Back Home \_\_\_\_\_ Col.  
 White Slave Ship \_\_\_\_\_ B A-I  
 •Who's Been Sleeping In My Bed \_\_\_\_\_ Par.  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 •Winston Affair, The \_\_\_\_\_ Fox  
 Wives And Lovers \_\_\_\_\_ B Par.  
 Women Of The World \_\_\_\_\_ C Emb.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 •World Of Henry Orient, The \_\_\_\_\_ UA  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

X

•X—The Man With The X-Ray Eyes A2 A-I

Y

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ A1 MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood Hawke \_\_\_\_\_ WB  
 •Whistle Your Way Back Home \_\_\_\_\_ UA  
 Young Racers, The \_\_\_\_\_ A2 A-I  
 •Young Swingers, The \_\_\_\_\_ Fox

**For Theatre-**  
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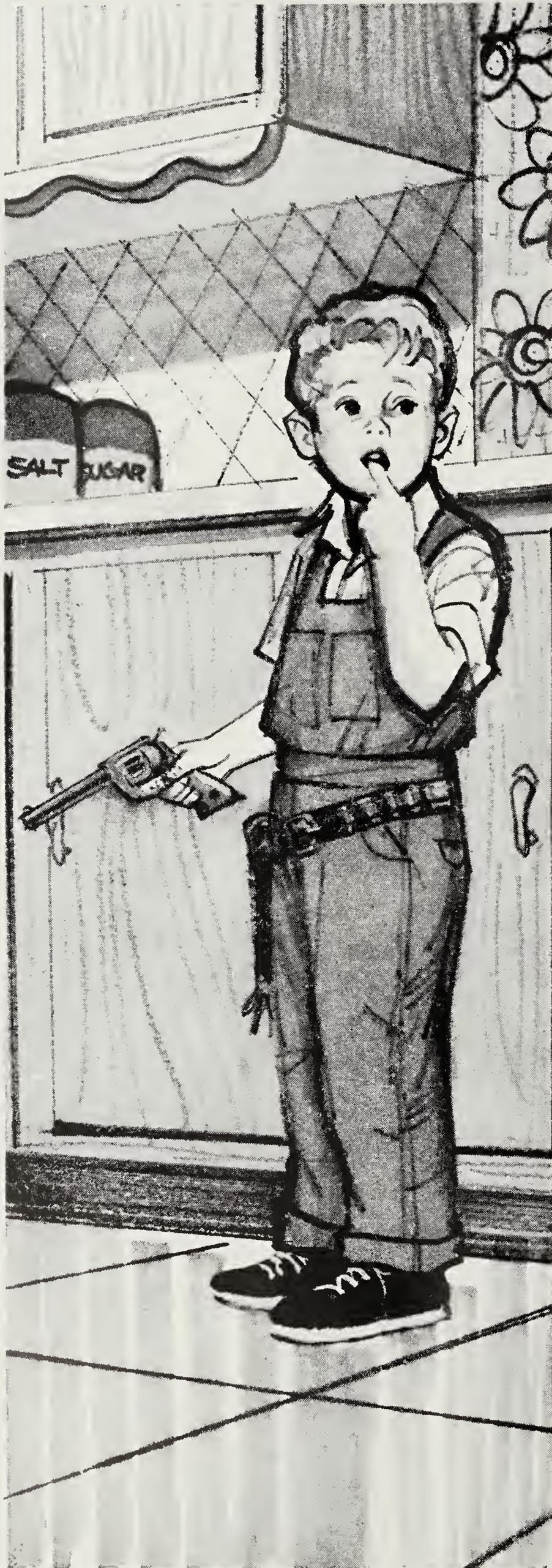








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## *Authority*

To a child, the stern reprimand of a parent commands respect.

It is his first response to authority.

As he matures, the child recognizes other sources of authority — that create, control, and discipline.

The advertising and publishing industry had its infancy and its problems. One of these problems was to find an authority that might establish whether or not readers felt a publication served their interests. Such interest, demonstrated by the purchase of copies of a publication, is an indication of the value of that publication in circulating and exposing an advertiser's sales message to customers. Publishing economics are such that few could exist without advertising revenue.

Authority for circulation facts and figures — your indicated interest in a publication — is the Audit Bureau of Circulations. Established as a nonprofit, co-operative association of advertisers, advertising agencies, and publishers of magazines, farm publications, newspapers, and business publications, ABC created standards against which circulations could be measured; maintains those standards in the light of changing industry conditions; controls circulation claims through independent audits of publishers' records; and disciplines those member publishers who violate its rules.

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Power of Reader Confidence**

**MOTION PICTURE**

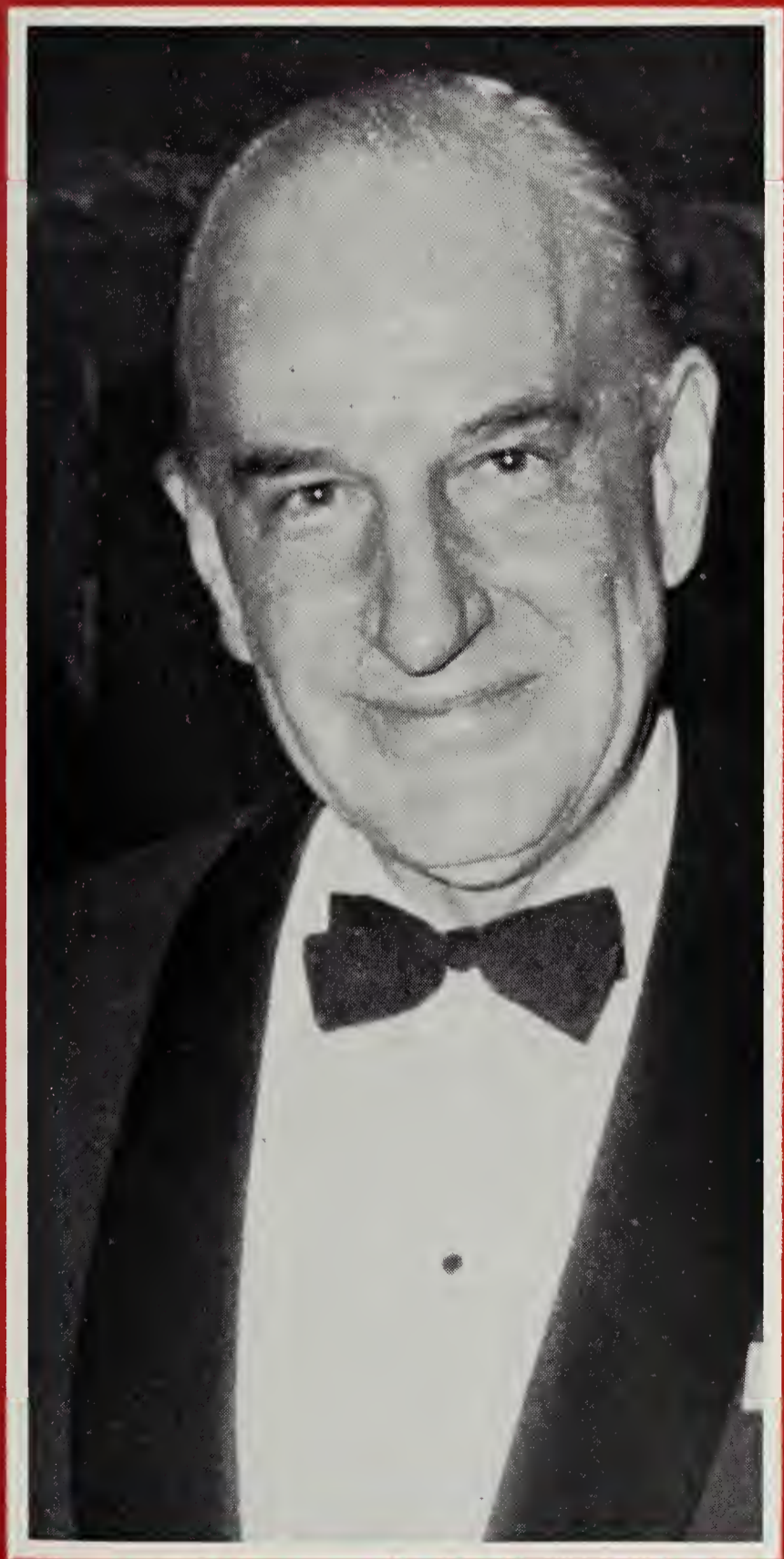
# EXHIBITOR

**AUGUST 28, 1963**

Volume 70

Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



## **Cinerama Reports Record Earnings**

*(See Page 7)*

## **Industry Mourns Eric Johnston**

*(See Page 30)*

Russell Downing, president, Radio City Music Hall, heads the executive staff of what is certainly the most famous theatre in the world. The New York showcase is currently setting new marks with Universal's "The Thrill Of It All" and will have the premiere engagement of Warners' comedy hit, "Mary, Mary."

**A DECLARATION OF INDEPENDENCE** . . . see editorial—page 5

General Turgidson, it's the President!  
He wants to know why General Jack D.  
Ripper is attacking Russia with his wing  
of H-Bombers?

General Jack D. who?

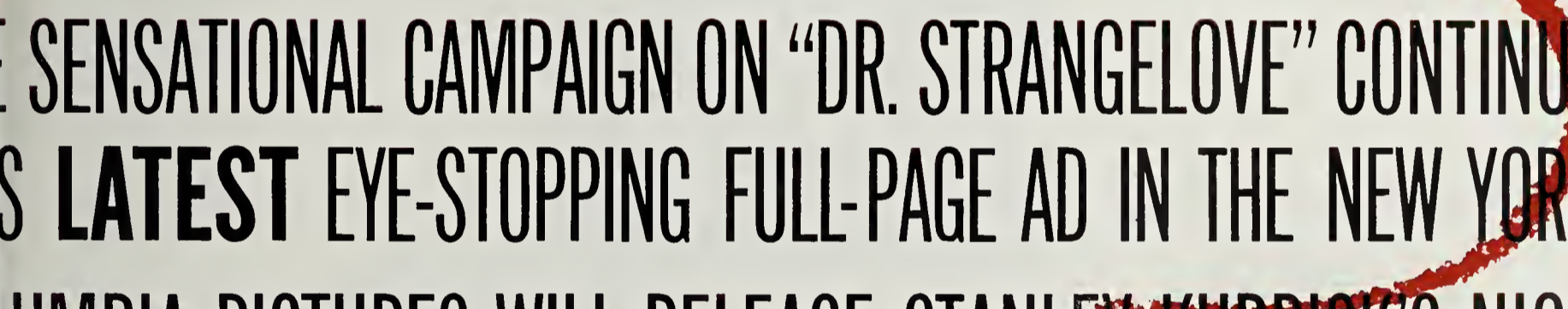
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**PETER SELLERS | GEORGE C. SCOTT**  
in Stanley Kubrick's

**DR. STRANGELOVE**  
**OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB**

also starring  
Sterling Hayden, Keenan Wynn, Slim Pickens, Tracy Reed as "Miss Foreign Affairs"  
Screenplay by Stanley Kubrick, Peter George & Terry Southern • Based on the book "Red Alert" by Peter George • Produced and Directed by Stanley Kubrick

...FILMING COMPLETED



THE SENSATIONAL CAMPAIGN ON "DR. STRANGELOVE" CONTINUES WITH  
ITS **LATEST** EYE-STOPPING FULL-PAGE AD IN THE NEW YORK TIMES.  
COLUMBIA PICTURES WILL RELEASE STANLEY KUBRICK'S NIGHTMARE  
COMEDY AT THE END OF JANUARY, EXPLOSIVELY BACKED BY

**THE MOST IMPRESSIVE NATIONAL TV BUY  
IN THE HISTORY OF MOTION PICTURES!**

GET YOUR DATE NOW WITH COLUMBIA...AND CASH IN ON THE  
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THE NSS SHOWMANDIZING PACKAGE OF INFALLIBLE **PROMOTIONAL STIMULANTS** CAN CONVERT YOUR THREE SHOWMANSHIP GALAS INTO MEMORABLE SRO BONANZAS

**FRIDAY  
SEPT. 13TH  
THE 13**

**FRIDAY  
DEC. 13TH  
THE 13**

*The Most Complete SHOWMANDIZING Package Ever Offered!*

- 2 colorful 40 x 60 DISPLAYS!
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- Sturdy, cloth VALANCE for your marquee!

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Thrill-Packed with COLOR  
To add Box Office appeal to your

**SPOOK SHOWS!**

**USE IT OVER AND OVER AGAIN!**  
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**50¢** each

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THURSDAY 31ST  
OCT. 31**

**SPOOK SHOWS**

All Material Is Now Available At Your Nearest **NATIONAL Screen SERVICE Exchange**  
PRIZE BABY OF THE INDUSTRY

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Volume 70 • No. 9

AUGUST 28, 1963

## A DECLARATION OF INDEPENDENCE

FOR MORE than 40 years, MOTION PICTURE EXHIBITOR has been commenting on the industry scene. We have recognized our responsibility to subscribers to inform them honestly. As a result, we have been critical of many industry practices. It has always been a source of pride and pleasure to know that advertisers in our industry, on the whole, have favored an independent press.

It is said that virtue is its own reward. We recall the case of one prominent producer, who was also a prominent trade press advertiser. Objecting to a MOTION PICTURE EXHIBITOR review on one of his films, he pulled a four page ad scheduled for our publication. Time has a way of deciding the merits of such a dispute. We regretfully note that the gentleman in question is no longer either a producer or an advertiser. Yes, we have been criticized, but there has never been an attempt to throttle either our editorial judgment or our reviewing policies.

If we find it necessary to applaud one week, and later to condemn an unfair practice, we do so without fear, whether it involves an advertiser or a subscriber. We have always operated under the belief that one who remains silent in the face of a wrong is presumed to approve or condone it. He is as guilty as the perpetrator of that wrong.

There is too much fear in the business world—fear of reprisal

if one has the courage to speak his mind. Everyone has the right to express his opinion without interference or threats. This is not only his right, it is his obligation if a free society is to remain free. The power of the printed word is far too great to warp its function through cowardice and fear.

For this reason, MOTION PICTURE EXHIBITOR does not talk out of both sides of its mouth. We shall jealously guard the right of our readers to know. At this point, may we add that freedom of the press must include as well the right to be honestly wrong. Man is an extremely fallible animal. Were he to shun action because he might be wrong, precious little of significance would ever be accomplished. It is no crime to be honestly wrong if one has the courage to admit it.

An independent trade press is the watchdog of an industry and the medium through which honest opinions, no matter how varied or contradictory, can reach readers whose livelihoods depend on their being well informed.

We would like to thank the honest men who take our applause and criticism each week in the spirit of fair play and good sense. They know, as we do, that the press which foregoes its independence gives up its rights to serve its readers.

MOTION PICTURE EXHIBITOR's reviews are quoted less by film publicity men than those of any other publication. We wouldn't have it any other way.

## NOT ENOUGH OF A GOOD THING

THE CONCEPT of fewer and better pictures as the answer to the industry's problems has been pretty well disproven in practice. The proof of this is in the country's grosses. Certainly, some pictures are taking in record amounts at the nation's box offices, but there is no reason to assume that they would be less successful if the quantity of feature films available to the nation's theatres were to be increased.

American International president James Nicholson put it simply and concisely when he remarked that the motion picture industry seems to be alone in ignoring the economic principle of supply and demand. He could see nothing to be gained in denying the motion picture retailer (exhibition) the product it wants and needs. Well, neither can we.

Perhaps more intensive selling of the product available could take up some of the slack, but it seems that only the exhibitor is expected to supply this. A check list of pictures not advertised to the trade by distributors indicates their lack of enthusiasm for their own wares.

There is a deplorable tendency on the part of too many in

the motion picture industry to meet at the "wailing wall" and blame one another for the ills that plague them all. This pushing of the panic button does no one any good.

The motion picture industry is also alone in that many of its most highly paid and highly respected performers and executives are constantly biting the hand that feeds them. Some of Hollywood's best known citizens seek publicity by knocking movies generally. It makes no sense.

There are a few things this industry should remember. Foremost among them is the fact that the public does not care how much a picture costs, just whether or not it is entertainment. What we need is a jet-age Barnum to replace the medicine men telling other what to do from the windowless confines of their ivory towers. Teamwork must replace backbiting. Cooperative action must replace squabbling.

In order for something to grow, it must be nourished. Quality is important, but so is quantity. Perhaps the new slogan should be "more and better pictures." Stop "starving" the nation's theatres if the goal is a thriving industry.

## "CARETAKERS" OPENS ON TOP

JIM VELDE, vice-president of United Artists, reports that "The Caretakers," Hall Bartlett's explosive drama, is racking up sensational grosses in early engagements. The Astor, New York, set a house record with \$6,580 on opening day, and 17 Premiere Showcase theatres took in an outstanding \$41,695 for one of the best single days in "Showcase" history. In the face of a decidedly mild critical reception, this takes on added

significance.

UA is one company that believes in selling their pictures to the trade as well as the public, and that policy is paying off now. Just take a look at some of the attention-grabbing ads in the press book on "The Caretakers," and you will know why the public is responding so well at the boxoffice. The campaign is powerful in every way, and that sells tickets.

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

Albert Deane, editor of Paramount Pictures Corporation's "Paramount World," became a grandfather for the first time with the arrival at Mountainside Hospital, Montclair, N. J., of Michelle, seven pounds, six ounce daughter of Mr. and Mrs. Edward Evans, Nutley, N. J. Mrs. Evans is the former Julie Deane.

A daughter, Nina Hope, was born in Phelps Memorial Hospital, Tarrytown, N. Y., to Mr. and Mrs. Myron Mandel, New City, N. Y. The child is a granddaughter of Mr. and Mrs. William Haft, Highland Falls, N. Y., and Mr. and Mrs. Harry Mandel, Long Beach, N. Y. Harry Mandel is president of RKO Theatres, Inc.

### Diamond Rings

Mr. and Mrs. Martin Goodman, New York City and Goodmanor, Clinton Corners, N. Y., announce the engagement of their daughter, Joan Ellen, to Stanley Richard Jaffe, son of Leo Jaffe, executive vice-president of Columbia Pictures, and Mrs. Jaffe, New Rochelle. Stanley Jaffe is a graduate of the Wharton School of the University of Pennsylvania and is employed by Seven Arts Productions.

### Obituaries

**B. E. Hoffman**, 75, Connecticut industry pioneer, died at Grace-New Haven Community Hospital, New Haven, after a long illness. He was a partner in B & O Theatres, New England circuit, and co-owner with brother I. J. of the State, Waterbury, Conn. He is also survived by another brother, Max, who is with Connecticut Theatres Corp. Hoffman was active in civic and charitable work, serving as chairman of United Jewish Appeal, New Haven Jewish Welfare Fund, New Haven Jewish Community Council, and Israel Bonds.

**Eric A. Johnston**, 66, president of the Motion Picture Association of America, died at the George Washington University Hospital. See story on page 30.

**Paul L. Krueger**, general manager, Fred Wehrenberg Theatres, St. Louis, died suddenly while vacationing with Mrs. Krueger at Estes Park, Colo. Funeral services were in St. Louis. Krueger, a long time member of Theatre Owners of America and a member of the executive committee, was the son-in-law of the late Fred Wehrenberg, industry pioneer and a founder of TOA. He was also a potentate of the Moolah Temple. Krueger is survived by his wife and a son.

**Aaron M. Meltzer**, 60, Skokie, Ill., died while on vacation in South Haven, Mich. Meltzer retired three months ago after 35 years as the owner and operator of the Rockne, Chicago. Surviving are his widow, two sons, one

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., AUGUST 26

## GOOD NEWS

We have a heartening report from Pete Harrison which should gladden all his many friends in the motion picture industry, particularly the host of contributors to the fund started by MOTION PICTURE EXHIBITOR to see Pete through these trying days.

Doctors have informed the respected industry veteran that he has made considerable headway in his battle against the cancerous condition that endangered his life. Pete's condition has improved to the point where treatment is now on a monthly basis, and as Pete says, "He'd want to see me a lot more often if he were still worried."

We join with the motion picture industry generally in wishing Pete continued progress and a speedy and complete recovery.

Keep up the good fight, Pete.

daughter, one grandson, two brothers, and one sister.

**Joseph Stewart Moreland**, 66, office manager, Theatre Owners Service Company, New Orleans, died in Hotel Dieux following an illness which kept him in a coma for five weeks. He was also former branch manager for United Artists and Memphis branch manager for RKO Pictures. He started his career in Oklahoma City with Universal. He had resided in Metairie, La., for the past 16 years. He is survived by his wife, a son, a daughter, and seven grandchildren.

## N.Y. Classification Battle Meets Lethargy of Public

ALBANY—The publicized, controversial recommendation by the Regents for incorporation in the present film licensing law of an amendment authorizing the rating of motion pictures' "suitability" for children of school age, has elicited little response from the public, and none from the motion picture industry.

Chancellor Edgar W. Couper made this surprising disclosure as a press conference was closing after the Regents held their monthly meeting. The Binghamton bank president had seen the Albany Times-Union editorial supporting the Regents' position on "classification" for school youngsters "unaccompanied" by parents or guardian when entering motion picture theatres.

He was unaware of an editorial in The Evangelist, official weekly of Albany Roman Catholic Diocese, which also favored classification with an enforcing provision.

Checking with Dr. James E. Allen, State Commissioner of Education and co-conductor of the press conference, Chancellor Couper received confirmation of his belief that there had, to date, been a very small response by the public and parents to the Regents' recommendation. Dr. Allen was astonished by the paucity of comment, especially in letters. He had observed recent epistles in Albany papers, chiefly from fathers, protesting "adult" film fare and requesting "family films."

Chancellor Couper was not aware that Allied Theatre Owners of New York State had, through its Buffalo and Albany units, gone on record in "unalterable opposition to classification by the Regents, or to any other type of classification."



Seen attending the recent Allied Artists' "Shock Corridor" luncheon-screening at Four Seasons Restaurant, New York City, were, left to right, Matthew Polon, vice-president, RKO Theatres; Ernest Sands, AA general sales manager; Edward Morey, AA vice-president; Salah Hassenin, president, Skouras Theatres; and Harry Mandel, president, RKO Theatres. The film will have its world premiere at the RKO Palace.

## NO ISSUE NEXT WEEK

MOTION PICTURE EXHIBITOR, as is its annual custom, will not publish next week to give a hard-working staff a well-earned vacation over the Labor Day week. But we'll be back with renewed vitality for the issue of Sept. 11.



# Cinerama Earnings At Record High

**"West" At \$16 Million,  
"Grimm" Over \$8 Million;  
Single Lens System Set;  
Thau Joins Executive Staff**

NEW YORK—Net revenues of Cinerama, Inc., for the six months ended June 29, 1963 rose 180 per cent to \$7,313,843, a new record, against \$2,529,276 reported in the first half of 1962. Net earnings after taxes amounted to \$394,000, against a net loss of \$430,316 in the 1962 first half.

Net earnings per share for the six months of 1963 amounted to 14 cents on 3,026,101 average common shares outstanding, against a deficit of 15 cents on 2,871,110 average shares outstanding in the comparable period a year ago.

Nicholas Reisini, president and chairman of the board of Cinerama, Inc., noted that "How The West Was Won" did not open in the U.S. until the end of February, 1963, and thus only four months of the six months are reflected in these earnings from that picture.

Reisini pointed out that "record first half earnings were achieved despite the fact that 'How The West Was Won' was exhibited in only seven U. S. theatres by early March, and is currently being shown in only 84 of Cinerama's 129 outlets throughout the world. It is still waiting to open in some 44 existing Cinerama outlets. The outlook for the second half of 1963 is obviously promising," Reisini said, adding that "the current chain of 129 Cinerama-equipped theatres is rapidly increasing and should reach 200 by the end of 1963."

Gross earnings of "How The West Was Won" to date are in excess of \$16 million at the boxoffice after being released in only 84 theatres thus far, Reisini said.

Continuing his report to the stockholders, Reisini said, "We have completed the development work on our single lens process, and put it into application and actual use. We continue to program and develop new pictures for release. Our family of Cinerama theatres is ever expanding, and our new Dome Theatre concept, announced within the past year, is now an accomplished fact and a reality.

"The first Dome Theatre, Pacifica Cinerama, will open on Nov. 7, 1963. Our subsidiary, the Cinerama Camera Corporation, has developed a new high speed 16mm camera which has evoked considerable interest and attention throughout government and industry. In addition, we have established a new company division for design and exhibition at industrial fairs and commercial projects, in the expectation that we can reach into this new \$100 million market.

"Cinerama, Inc., has entered into a contract with the Government of the U.S. to design, develop, fabricate, furnish, install, operate and maintain a total exhibit presentation for the U. S. Government at the U. S. Pavilion at the New York's World's Fair. This exhibit to be known as "The Challenge To Greatness" embodies many startling visual effects developed by Cinerama and will be a tremendous attraction at the Fair. This contract is in the amount of \$2,250,000 and marks Cinerama's entry into a new field—that of special exhibits for expositions and fairs.



**A \$2,250,000 agreement to produce an exhibit at the New York World's Fair was signed recently by Nicholas Reisini, left, president of Cinerama, Inc., and Norman K. Winston, U.S. Commissioner for the Fair. Cinerama will create and operate a film show on the upper level of the Federal Pavilion at the Fair.**

"The Wonderful World Of The Brothers Grimm' has earned approximately \$8,200,000 at the boxoffice to date, the bulk of it domestically. It was not until July 15, 1963, that it opened abroad, and it is our expectation that it will prove to be a large success at the boxoffice throughout the world, and extremely profitable for your company.

"Meanwhile, our travelogue pictures continue to earn at a very satisfactory rate, having earned some \$600,000 in fill-in engagements in 24 theatres during the last six months.

"Our new single lens projection system, which is being installed in new theatres as we open them, represents an enormous stride forward for us. It will effectuate a savings of approximately 30 per cent in exhibition and film costs to the company.

"It's A Mad, Mad, Mad, Mad World," Stanley Kramer production in Cinerama, will have its premiere Nov. 7, 1963, in Hollywood at the new Cinerama Dome Theatre; and George Stevens' "The Greatest Story Ever Told" is being completed and is scheduled for opening the end of June, 1964. These two are United Artists productions, and your company has no investment in these two pictures, and is the beneficiary of a royalty arrangement with United Artists.

"Our latest production," Reisini continued, "is an adventure-comedy film, tentatively titled 'Milly Goes To Budapest, And Who Is Milly?' This is scheduled to start shooting August 15, 1963 and will feature top American, British, and Hungarian actors.

"Your management expects that this year our earnings will substantially increase over last year's, and our competitive position in the industry will be even more enhanced."

Ben Thau, former MGM studio executive, has joined Cinerama under a five-year contract starting Sept. 1 as vice-president in charge of west coast operations, and Gernard Lessman, in charge of development and research, who brought about the company's single lens, has been elevated to vice-president.

Thau will make his headquarters in the Cinerama's Forum studio in Los Angeles. He will be in charge of talent and other executive operations as Reisini's production spokesman and will accompany Reisini on a European trip next month.

## 20th-Fox Sharp Reversal Turns Red Into Black

NEW YORK—20th Century-Fox Film Corporation announced that second-quarter net income amounted to \$2,468,457, or 97 cents a share, on 2,545,845 shares of common stock outstanding. In the same three months last year, the film company lost \$11,942,870.

Gross income for the June quarter was increased to \$25,233,062 from \$18,648,000 a year ago, partly as a result of television activity.

For the first half of 1963, net earnings were reported at \$4,760,593, equal to \$1.87 a share.

In the first six months of 1962, the net loss stood at \$12,456,457, after allowing for a tax credit of \$300,000. Gross income totaled \$49,194,240 compared with \$51,315,528.

The turnabout in operations was attributed to a cut in operating expenses of about \$2,000,000 to \$3,000,000 in the six-month period, write-offs of only \$1,700,000 in contrast to \$6,600,000 in the preceding period reduction of amortization for film costs, advertising, prints, etc. This item alone was reduced to \$27,897,442 from \$47,879,100 in the first six months of 1962.

The company reported an additional expense this year of \$2,143,922 for idle studio facilities, and a \$300,000 provision for unremittable foreign income.

The improved results reflected substantial business of the film, "The Longest Day," which continues to maintain its early pace and, according to president Darryl F. Zanuck, should become the highest grossing black and white picture in the history of the industry as well as the highest grossing 20th-Fox film to date.

"Cleopatra" had virtually no effect on the results reported since it only had its initial opening a little more than two months ago, or just before the end of the first half. It is presently playing in only 46 engagements, domestic and foreign.

Zanuck said it was much too early to forecast the ultimate financial results of "Cleopatra" from its engagements to date, but "it is running well ahead of the highest grossing motion picture ever made."

Zanuck expressed full confidence in the future, and said he and his associates would attain their announced objective of restoring the corporation to prosperity and a position of leadership.

The 20th-Fox president announced the election of his son, Richard D. Zanuck, as vice-president in charge of production with headquarters at the California studio.

Zanuck also announced the election of Elmo Williams as managing director of 20th-Fox Productions, Ltd., with headquarters in London, and the election of John P. Meehan as assistant treasurer.

Richard Zanuck has been head of Production at the 20th-Fox studios since last October. Williams previously served as the president's representative for foreign productions. Meehan, who joined the company in 1955, was accountant, office manager, and assistant to the comptroller.

# Shavelson Lauds AB-PT Campaign Boosting Para. "New Kind Of Love"

ATLANTA—Exhibitors throughout the nation were urged by writer-producer-director Melville Shavelson to follow the example of the southern affiliates of American Broadcasting-Paramount Theatres in working more closely with producers and distributors in the merchandising of specially qualified attractions.

Addressing leading exhibitors from 13 southern states at an all-day promotional forum on his new Paramount release, "A New Kind of Love," Shavelson expressed the hope that he was speaking not only for himself but for all those in Hollywood who call themselves "working producers." He said, "Our pictures are our babies. Before, during and after production, we are prepared to discuss fully with exhibitors any ideas that have ticket-selling potential and that will insure the success of our pictures."

Shavelson added that "I can't remember when I've spent a more productive day than I have spent here in Atlanta today. I know that you are not going to walk away from here tonight and forget all of the exciting plans we discussed. You are going to go back to your theatres and make use of every one of them. This is a relationship between production, distribution and exhibition that should be the envy of every one in this industry. I only wish that every picture made could count on such cooperation and enthusiasm."

Joining Shavelson, Paramount general sales manager Charles Boasberg pledged Paramount's support of the AB-PT effort and similar business-building projects. "I am a firm believer in campaigns of this type," Boasberg said. "It would be to the betterment of our industry if the example of AB-PT's southern affiliates, which has been in successful operation for a number of years, were to be adopted on a larger scale by exhibitor groups across the country. They can count on Paramount's fullest cooperation, as well as that of the other distributors, I am sure."

Prior to today's meeting, the AB-PT affiliates had been serviced with complete campaign materials on "A New Kind of Love" to create their own local drives. Key elements of the local campaigns were combined today in an overall blueprint for the entire territory, which encompasses 13 states from Texas eastward.

Joseph Friedman, executive assistant to Paramount vice-president Martin Davis, said that "A New Kind of Love" boasted one of the most extensive tie-up campaigns of any picture of recent years. He cited promotions with top national advertisers including Lanvin Perfume, Richelieu Pearls, Park Lane Hand Bags, Royalweave Carpets, Kislav Gloves, Maximilian Furs, Playtex, Mr. John Hats, SAS Airlines, American Photo Corporation, Mumm's Champagne, Shipley Clothing, Helene Curtis Industries, Channel Master Corporation, Royal Crown Cola, Reprise Records and Dell Books. Paramount exploitation manager Bernard Serlin promised strong home office and field support in implementing these tie-ups locally.

Other speakers at the meeting included Tom Bridge, Paramount's assistant general sales manager; Edmund DeBerry, southern sales manager, and Lennen & Newell account ex-



Meeting with Edward L. Hyman, vice-president, AB-Paramount Theatres, and outlining their company's program for the orderly release of their upcoming product were MGM executives Morris Lefko, left, vice-president and general sales manager, and Clark Ramsay, right, assistant to the president in charge of marketing. Other home office executives attended.

## Fox-TV, Karzmar Deal Set

HOLLYWOOD—20th Century-Fox Television and Karzmar Productions have entered into a co-production agreement whereby Karzmar, utilizing its own production staff, will develop and produce a minimum of six tv series for 20th-Fox, it is announced by William Self, vice-president in charge of production for 20th-Fox-TV. All projects are being aimed for the 1964-65 season.

executive Philip Solomon, who outlined the advertising campaign for "A New Kind of Love."

Participating in the discussions were representatives of Wilby-Kincey Theatres (Atlanta-Charlotte), Interstate Circuit, Texas Consolidated Theatres, Florida State Theatres, and Paramount Gulf Theatres. "A New Kind of Love" will have its world premiere in late September at these theatres.

## Goldstein Leads Session On "Rampage" Project Plan

ATLANTA—Morey (Razz) Goldstein Warner Bros. vice-president and general sales manager, led a company delegation in discussions with members of American Broadcasting-Paramount Theatres' southern affiliates here on the AB-PT Project Plan presentation of "Rampage," the big new adventure motion picture starring Robert Mitchum, Elsa Martinelli, and Jack Hawkins.

Joining Goldstein was Ernie Grossman, Warner Bros. exploitation-promotion manager; Edward Feldman, vice-president in charge of advertising and publicity for Seven Arts, producers of "Rampage"; Stuart Roeder, Blaine-Thompson advertising agency account executive; W. O. (Ollie) Williamson, Warner Bros. southern division sales manager; and Warner Bros. field representatives J. D. Woodard and Kevin Genter.

"Rampage," a Technicolor drama set in the Malay jungles, will open in the south two weeks ahead of its mid-October national release. The AB-PT affiliates will back the film with a strong promotional campaign, embodying all forms of advertising, publicity and exploitation.

## Hyman Orderly Release Effort Carried To Fox

NEW YORK—Praise for the rejuvenation of 20th-Fox and its relevancy to the future health of the film business was voiced by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, at a luncheon meeting with 20th-Fox advertising and distribution officials.

The meeting, conducted in the AB-PT home office, was one of a series involving officials of major distribution companies in connection with the latest release schedule for industry-wide dissemination. Due out soon, it covers the important October-December period, and beyond.

Commenting on 20th-Fox's remarkable recovery, Hyman said it was cheering news to the entire industry. He complimented the company for the quality and quantity of product that has marked Fox's revitalization, and made particular note of Darryl F. Zanuck's "The Longest Day" and Joseph L. Mankiewicz's "Cleopatra." He said he was impressed by the schedule of upcoming 20th-Fox releases, and the prospects for pictures now in production.

Of forthcoming attractions, the executive emphasized a pair of romantic comedies, "Take Her, She's Mine" and "Move Over, Darling," Fox's November and December releases, respectively. The former stars James Stewart, Sandra Dee, and Audrey Meadows, and the latter boasts Doris Day, James Garner, and Polly Bergen.

Other Fox attractions over the next few months will include "The Condemned of Altona," with Sophia Loren, Maximilian Schell, Fredric March, and Robert Wagner, and "Of Love and Desire," starring Merle Oberon, Steve Cochran, and Curt Jurgens (both September releases), and "The Leopard," drama which won top prize at the Cannes Film Festival, starring Burt Lancaster, Alain Delon, and Claudia Cardinale (October general release).

Hyman, acknowledged as the industry's leading exponent of "orderly release," also spoke on this subject at the meeting, stressing the need for all distribution companies to bolster what he called the "orphan" April-May period.

The current calendar year, he said, will "end up substantially better" than 1962, despite the fact that last winter's harsh weather through much of the country hampered theatre receipts.

## Exhibits Win 16mm Battle

COLUMBUS, OHIO — The Independent Theatre Owners of Ohio reported that it had been able to secure the cooperation of the film producers in stopping alleged unfair 16mm competition at Miami University, Oxford, Ohio.

A scheduled Sunday night showing of U's "Flower Drum Song" was recently cancelled.

The Association is arranging an exhibit at the Ohio State Fair with over 30 trailers on forthcoming releases to be shown along with some featurettes from noon until eight p.m. daily. A 35mm projector will be operated courtesy of the Columbus Local of I.A.T.S.E., and uniformed usherettes will be on duty through the courtesy of Ed McGlone, city manager, RKO Theatres. There will also be display material covering many forthcoming attractions.

## Smith Will Keynote TOA N.Y. Convention

NEW YORK—Richard Alan Smith, one of New England's most enterprising exhibitors, will be keynote speaker at the opening day of the convention of Theatre Owners of America at New York's Americana Hotel Oct. 28.

Smith was born in Boston in 1924. He was graduated from Browne and Nichols School in Cambridge and received a B.S. from Harvard University in 1944. He served in the Navy during World War II. He is married to the former Susan Flax of Newton, and is the father of four children.

Smith joined Smith Management Company in 1947 and was elected president in 1961. He became a director of General Drive-In Corporation in 1950, was elected its vice-president in 1956 and president in 1961. In 1959 he became a director and president of Skiles Oil Corporation (an Illinois Basin crude oil producer) of which he is also treasurer.

In 1953 Mr. Smith became director and vice-president of Richard's Drive-In Restaurants, Inc. and in 1961 was elected its president. He resigned the latter office in March of this year.

Smith is a trustee of the Beth Israel Hospital, the Combined Jewish Philanthropies, and the Children's Cancer Research Foundation, all of Boston; the Variety Club of New England and Theatre Owners of New England. He is a vice-president of Theatre Owners of America and is a member of the Young Presidents Organization.

## "Obscenity" Alarms Rotarians

HIGH POINT, N.C.—The High Point Rotary Club released the text of a resolution which it has adopted and which expresses alarm at "the obscene and sex-oriented nature of some movies to which our youth of this area is being exposed, and other forms of objectionable material, including pornographic publications circulated in this area."

The club commended the Guilford County commissioners who discussed objectionable films being shown at drive-ins at its last meeting and stated that it would seek to do something about them.

It pledged its support to agencies which are making efforts to "to remove these degenerating influences."

# No Letup In N.C. Integration Fight; Truce Eases Tensions In Goldsboro

## Magnolia Trees To Stay; Col. "Traveling" To Texas

COLUMBUS, TEX.—It now appears that Columbus can have its Magnolia trees on the Colorado County Courthouse lawn and a movie filmed here, too.

Columbia Pictures stirred up a small feud about two months ago when it asked the county to allow it to remove five Magnolia trees, now about 60 years old, so that it could film "The Traveling Lady" here this fall.

Colorado commissioners said "no" to that, but offered to let the trees be defoliated.

This week, Hal Fisher, location manager for Columbia, appeared before Commissioners Court and gained permission from the commissioners to film a part of the movie here—without removing any trees or defoliating them.

He said that "The Traveling Lady," written by Horton Foote of Wharton, will be filmed here and in Wharton, Tex., probably in November.

The picture will star Lee Remick and Steve McQueen.

## Golding Joins Universal

HOLLYWOOD—In line with Universal's expanding activities, vice-president David A. Lipton has announced the appointment of David Golding as executive in charge of special assignments.

Golding, who has been operating his own publicity firm, will assume his new duties at Universal City Studios on Sept. 3.

Until he went into his own business, Golding was associated as advertising and publicity director with leading independents Samuel Goldwyn, Hecht-Hill-Lancaster, and Otto Preminger.

Prior to moving to the west coast, Golding worked in London representing Samuel Goldwyn and Sir Alexander Korda, and later was publicity director for 20th-Fox in New York.

GOLDSBORO, N.C.—Massive demonstrations aimed at forcing desegregation of motion picture houses have been stepped up in Lexington, High Point, and other North Carolina cities, at times touching off near racial riots, but here in Goldsboro they were called off the night of Aug. 15 and there were indications that a 30-day truce had been arranged.

The demonstrations were halted in Goldsboro after a meeting of Negroes in a local church, and although there was no official announcement, it was reported that a 30-day truce had been arranged because businesses serving the public had stated that desegregation steps would be taken only if Negroes halted their downtown protest activities.

Bi-racial committee officials were reported to have conferred earlier in the day with operators of businesses serving the public.

The previous night, some 600 Negroes had ignored requests of the committee for a 60-day truce and conducted a downtown demonstration before a howling mob of some 2,000 white people, during which rocks and broken glass were thrown by both sides. The committee said it was asking for the truce in order that negotiations could be conducted in "in a more sane and orderly atmosphere."

At the time the demonstration was staged, more than 270 Negroes already had been arrested on trespass charges in connection with nightly marches which were resumed Aug. 9 after having been called off for some time while the committee negotiated.

Police and city officials expressed fear that bloodshed or even loss of life would occur if the demonstrations continued, and the City Board of Aldermen had asked for a meeting of owners of theatres and other public accommodation facilities with the bi-racial committee and Gen. Capus Waynick, Governor Terry Sanford's representative on racial matters, for "prayerful and careful consideration" on the problem.

Many of the 270 demonstrators arrested were charged after forcing their way into or blocking the entrances of the Paramount and Wayne, both downtown theatres, and into downtown restaurants. In each incident, they were only a small part of several hundred Negroes who were staging the nightly marches through the downtown areas. They were charged with trespass or blocking entrances and at subsequent hearings before Mayor Scott Berkley in Mayor's Court, the first 58 to be arraigned were bound over to Wayne County Superior Court for trial. All posted \$100 bonds and gave notices of appeal through their NAACP-appointed attorney.

The next time such cases against the demonstrators were called in court, it developed that the Negroes arrested had mixed themselves up so on the nights they were arrested, that the arresting officers could not testify positively which ones were arrested at the theatres and which ones at the restaurants. The prosecutor said the only way he could prosecute and present evidence against the defendants would be for them to "tell us where they were when arrested," and it might be better to drop the cases. There were indications that the court was ready to go along, but there was no immediate announcement to this effect.

Negro leaders said the demonstrations were  
(Continued on page 20)



Seen at the recent annual visitation day at Variety Club of Philadelphia Tent 13 camp for handicapped children were, left to right, Leo B. Beresin; Norman Silverman, co-chairman; Charles Zagrans, chief barker; Frank Buehler, president, A. R. Boyd Theatres; Hon. Arlin M. Adams, Secretary of Welfare of the Commonwealth of Pennsylvania, who was guest speaker; William Alesker; Ralph W. Pries; and Leo Posel, president, Variety Club Camp.

# Kraska Returns From Moscow Fete; Visited Serge Eisenstein's Widow

BOSTON—George Kraska, pioneer in art films here, who brought Eisenstein's "Potemkin" to Hub's Symphony Hall in 1928, is back from Moscow Film Festival where he met the late Russian film producer's widow, Pera Atasheva, and found himself a celebrity nabbing a full page story and photo in "Sputnik," the special daily journal of the Moscow fest.

Kraska, who represented Joseph E. Levine, said one of the biggest thrills he received in Russia was meeting Serge Michilovitch Eisenstein's widow. Here's how it happened, "The phone rang in my hotel room at the Moscow early, the caller identified himself as a reporter from 'Sputnik,' asking for Kraska. 'How would you like to see Mrs. Eisenstein?' he said. I replied 'how and when do I get there?' That's all I had to say. Arrangements were completed, a car and my caller (the reporter) and translator guide were placed at my service.

"Pera Atasheva met us at the door, a bright eyed senior Soviet citizen, thrilled to see me and at once told me in excellent English that she knew all about my association with her famous husband. She knew about my having taken him on a tour of historical Boston and that the first telephone call ever made between Boston and Moscow was my doing, just prior to my presenting Eisenstein's 'Ivan the Terrible,' which established the now defunct Kenmore theatre as an art house. Boston press, theatre, music, and cinema writers participated in the telephone interview with Eisenstein. She was doubly thrilled when I showed her the original news items of that phone interview. I brought those tearsheets along with a personal letter from Eisenstein to me. She couldn't be happier than to receive such a 'treasure,' she exclaimed, because she was now engaged in collecting Eisenstein's works and letters from all over the world.

Eisenstein's widow presented Kraska with an album of Eisenstein's sketches. "This is the best souvenir which I will carry away from Moscow," Kraska is quoted in the "Sputnik" story.

Kraska, who had been to Russia in 1936, said he was awestruck at the changes which have taken place in Moscow. The Palace of Congresses in the Kremlin where the festival was held is, he said, "the finest theatre in the world." "It has 6,123 seats and 6,123 speakers, a speaker in back of every seat, so that there is never a dead spot in any part of the house. You can't hear the sound coming out of any speaker, all are tied in so that they fuse. The giant screen adjusts to various sizes of films, standard, wide and 70mm. Four powerful projectors carry 45,000 lumens. They have nine sound control channels that lead to a central panel, regulating volume and film. There are 400 special stereo speakers to create various sound effects. There are 100 mikes on stage that can be turned on or off during performances. At every one of the 6,123 seats there's a box that you can plug into to get any one of 14 languages through ear phones: English, French, Spanish, German, Rumanian, Arabic, Japanese, Armenian, Italian, Syrian, Suonea, Magyar, Portuguese, Swedish."

Of the Russian film industry, Kraska said, "Films that we've seen show that they know how to make films when they have the



Robert Stack, star of United Artists' "The Caretakers"; his wife, actress Rosemarie Bowe; and John Cusak, managing director of the Astor on Broadway, New York City, are seen at the trade screening of the film.

## ASCAP Distribution Changes

NEW YORK—ASCAP president Stanley Adams has announced that the Society proposes to change its distribution system in four areas: ASCAP's method of distributing revenues to writer members choosing to receive payment under ASCAP's four-fund writer distribution system; the basis on which ASCAP revenues received from such licensees as hotels, restaurants, taverns and night clubs are distributed by ASCAP; the credit a member receives for performances of compositions in promotional announcements sponsored by the network or station on which they appear and, also, in public service announcements; and the credit for performances of "qualifying works" as theme, background, cue or bridge music.

Federal Judge Sylvester J. Ryan has scheduled a hearing for Sept. 4 on certain amendments to the ASCAP Consent Decree which are required in order to put some of the revisions into effect. At the hearing ASCAP members may express their views on the changes that require Court approval.

scenario." He visited Russia's "Cinema Institute" with Francis Lederer, who was also there for the festival and is director of a Cinema Institute in Hollywood.

One interesting note on the Russian "Cinema Institute," Kraska reported, "is they have a course for film critics." There are 2,000 students studying every stage of the cinema, beginning with stores, script writing, music composition, scene painting, costuming, make-up, film shooting, cutting, editing.

Kraska visited Moss Film Studios in the Moscow outskirts where general director Vladimir Surin is in charge. Here, Kraska reported, they make 40 features a year while the rest of the country makes 80. There are 120 features a year made in Russia, he said, and they have a novel method of distribution. "They get all their costs back in one week. They make 2,000 prints and show the film in 2,000 theatres all over the Soviet Union. There are 120,000 theatres constantly being fed including workers' clubs, which all have motion picture theatres."

## Harling Carries Fight On Pay-TV To Public

SCHENECTADY, N.Y.—Alert exhibitor cooperation—such as was demonstrated in arranging for Philip F. Harling, chairman of Motion Picture Industry Joint Committee Against Pay-TV, to speak before the Schenectady Lions Club—combined with letter-writing by the public to Congress in opposition to all forms of subscription television, will frustrate the "expensive" efforts of "toll advocates" to put such experiments on a nation-wide basis.

This was the opinion of informed observers who heard Harling speak and who noted exhibitor activity and support for his campaign. Philip Rapp, Fabian city manager and staunch Lions Club member, helped to set the speaking date and to arrange newspaper coverage. Fabian district manager Adrian Ettelson, based in Albany, attended the luncheon meeting, as did Eugene Ganott, manager, Plaza, and Robert Dowsey, manager, State.

M. L. Galusha, manager of operations for General Electric television station WRGB and radio stations WGY-WGFM, was also invited as a guest. President of N.Y. State Broadcasters Association, he talked with Harling later and said he supported the speaker's basic thesis—that pay-tv will ruin free television.

Harling riddled the claims of pay-tv proponents and contended, "It has been a failure, wherever tried: in Chicago, Palm Springs, Bartlesville, Etobicoke, and Hartford, Conn."

Telemeter, which Harling explained was operated near Toronto by a "wholly-owned Paramount subsidiary," and Phonevision, now in use at Hartford, had not performed as promised. Without first-run pictures, shown day and date with theatres, pay-tv can not succeed, he claimed. The attempt is to "hoodwink the public."

Motion picture theatres have been going through "a period of adjustment," but the 16,972 now operating with an annual gross of \$1,600,000,000, and an average weekly attendance of 48 million, are proof positive "this is not a dying business."

Lions Club members, who asked Harling several questions, applauded him vigorously.

Harling suggested that letters be written to either Congressman Emanuel Celler, Brooklyn, or Representative George Huddleston, Alabama, sponsors of bills to outlaw pay-tv.

## Theatre Curb Planned

BALTIMORE, MD.—A meeting has been scheduled among the Anne Arundel County Solicitor, state's attorney, and business manager to discuss restraints to be placed against the operator of a drive-in accused of zoning violations.

Solicitor Henry Tarantino, attorney Marvin Anderson, and manager Victor Sulin said the meeting was called at the recommendation of the Board of County Commissioners, who said they had received complaints leveled against the movie operator.

It was explained that the movie, the Gov. Ritchie Open Air Theatre, had expanded into an area zoned for cottages and had constructed ramps for cars along with the installation of car speakers.

While no charges have been made against the movie operator, some restraints will be placed in effect, it was noted.

No indication was given of what precise action will be taken by the county in the case.

**AW!**

**WITH 20<sup>th</sup>**  
**CENTURY-FOX**



**GO! WITH**

*(and plenty more where)*



DARRYL F. ZANUCK'S **THE LONGEST DAY**

Based on the Book by CORNELIUS RYAN Released by 20th Century-Fox

# THE BIG ONES

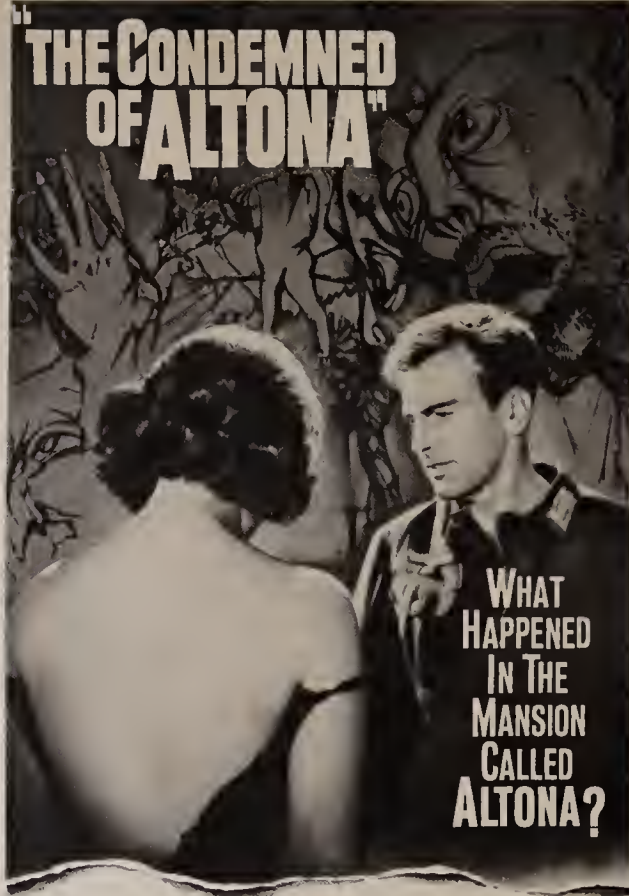
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SOPHIA LOREN | MAXIMILIAN SCHELL

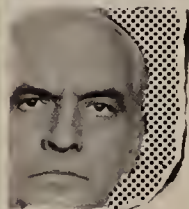
FREDRIC MARCH | ROBERT WAGNER

THESE ACADEMY AWARD STARS TELL ITS SHOCKING STORY!



THE CONDEMNED OF ALTONA

WHAT HAPPENED IN THE MANSION CALLED ALTONA?



AND WITH FRANCOISE PREVOST | Directed by VITTORIO DE SICA | Inspired by a play by JEAN PAUL SARTRE | Screenplay & Dialogue by ABBY MANN | A TITANUS and CARLO PONTI Presentation Released by 20th CENTURY-FOX

GO! IN SEPTEMBER WITH "THE CONDEMNED OF ALTONA"



From 20th Century Fox "THE LONGEST DAY" "CLEOPATRA" And Now...

BURT LANCASTER IN THE LEOPARD

1ST PRIZE WINNER "BEST FILM" 1963 CANNES INTERNATIONAL FILM FESTIVAL

Tremendous as a book... acclaimed as a motion picture—the story of the prince who proudly claimed the land and all that it bore, down to the last peasant girl.



ALSO STARRING ALAIN DELON CLAUDIA CARDINALE

PRODUCED BY GOFFREDO LOMBARDO | DIRECTED BY LUCHINO VISCONTI | A CINEMASCOPE PICTURE A TITANUS PRODUCTION | RELEASED BY 20th CENTURY-FOX COLOR BY DeLuxe

GO! IN OCTOBER WITH "THE LEOPARD"







**RIGHT NOW WITH...**  
"MARILYN"... "OF LOVE AND DESIRE"...  
"A FAREWELL TO ARMS"...  
"LASSIE'S GREAT ADVENTURE"...  
"HARBOR LIGHTS"...  
"THE YOUNG SWINGERS" AND "THUNDER ISLAND"

## NOW IN PRODUCTION

**THE WINSTONE AFFAIR** Starring **ROBERT MITCHUM**, **FRANCE NUYEN**, **BARRY SULLIVAN**. Guest appearance by **TREVOR HOWARD**. Also starring Keenan Wynn and Sam Wanamaker. Produced by Walter Seltzer. Directed by Guy Hamilton. Screenplay by Keith Waterhouse and Willis Hall. A Talbot-Pennebaker Production. CinemaScope.

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**WHAT A WAY TO GO!** Starring **SHIRLEY MacLAINE** in love with **PAUL NEWMAN**, **ROBERT MITCHUM**, **DEAN MARTIN**, **GENE KELLY** and **DICK VAN DYKE**. A J. Lee Thompson production. Produced by Arthur P. Jacobs. Directed by J. Lee Thompson. Screenplay by Betty Comden and Adolph Green. Based on a story by Gwen Davis. An Apjac-Orchard Picture. CinemaScope. Color by DeLuxe.

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**SHOCK TREATMENT** Starring **STUART WHITMAN**, **CAROL LYNLEY**. Produced by Aaron Rosenberg. Directed by Denis Sanders. Screenplay by Sydney Boehm. CinemaScope.

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**THE THIRD SECRET** Starring **STEPHEN BOYD** and as the leading suspects Jack Hawkins, Richard Attenborough, Patricia Neal and Diane Cilento. Produced from his screenplay by Robert L. Joseph. Directed by Charles Crichton. A Hubris Production. CinemaScope.

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## NOW IN PREPARATION

**THE SOUND OF MUSIC.** Rodgers and Hammerstein's celebrated musical to be produced and directed by William Wyler.

**THE SAND PEBBLES.** Richard McKenna's current best seller to be produced and directed by Robert Wise.

**THE AGONY AND THE ECSTASY.** Irving Stone's monumental best seller. Screenplay by Philip Dunne.

**HIGH WIND IN JAMAICA.** Screenplay by Nunnally Johnson.

**FATE IS THE HUNTER.** Ernest K. Gann's best seller. Screenplay by Harold Medford.

**MORITURI.** To be produced by Aaron Rosenberg with Martin Ritt directing.

**THE LAST TWENTY-FOUR HOURS.** Script by Pursell and Seddon.

**TRAP FOR A MAN.** To be produced by David Weisbart.

**ILLICIT.** To be produced by Fred Kohlmar.

## Rand Joins Landau Firm; Distrib Deal Set With Omnia

NEW YORK—Harold Rand has been appointed director of advertising and publicity for The Landau Company, it was announced by Ely A. Landau, head of the company.



RAND

Rand has resigned as director of world publicity for 20th Century-Fox to accept the new post.

An executive with broad experience in film promotion and merchandising, Rand will direct the advertising and publicity for the Landau Company which currently is preparing a program of six

major attractions.

The films are "The Fool Killer," starring Anthony Perkins; "The Pawnbroker," "The Heart is a Lonely Hunter," "Forbidden Area," "The Madwoman of Chaillot," and "Leonardo da Vinci."

In addition to supervising the roster of Landau productions, Rand will oversee the company's two theatrical operations—the 57th Street Normandie and the Little Carnegie in New York.

Prior to joining 20th Century-Fox where he supervised the world publicity campaign launching "Cleopatra" and other attractions, Rand was director of publicity for Embassy Pictures, president of the public relations firm of Blank-Rand Associates, and served as publicity manager for both Paramount Pictures and Walt Disney. Earlier, he was with 20th Century-Fox for seven years in a number of key promotional posts.

Ted Spiegel is now associated with the Landau Company as director of merchandising, sales promotion and theatrical operations, Landau also announced. In his new post, Spiegel will head up the company's production promotional activities as well as supervise the merchandising aspects of its two theatrical operations.

A specialist in motion picture exploitation, Spiegel has headed similar departments for Kingsley-International Pictures and Union Films and was formerly associated with Columbia Pictures' advertising-publicity department.

One of the largest pre-production deals ever consummated between an independent American film producer and a foreign film company for territorial distribution rights has been completed between Landau and Carol Hellman, representing Omnia Films of Europe.

Under the terms of the new distribution agreement, which will involve a sum of money in excess of seven figures, Omnia, with headquarters in Munich and Paris, will serve as the exclusive representative in Europe and the Middle East for the Landau Company on its initial package of four pictures.

The product involved, all being filmed in the United States this year, are "The Fool Killer," "The Heart Is A Lonely Hunter," "The Pawnbroker," and "Forbidden Area." "The Madwoman of Chaillot" and "Leonardo da Vinci" are not involved in the current agreement, although Omnia will have an option to handle their distribution and participate in their co-production when they go before the cameras in Europe this fall.

## Wise On Tour To Boost "Haunting"; Stresses Value Of Local Contacts

### Three Sales Contests Boost "Peking," "El Cid"

NEW YORK—In order to overcome the normal business slump which occurs during the fall months, Samuel Bronston Productions, Inc., has inaugurated three sales contests to maintain peak business on Bronston's current hit, "55 Days at Peking," and "El Cid." Both pictures are being distributed domestically by Allied Artists.

First campaign will be aimed at boosting fall grosses on "55 Days at Peking." The winner of an all expenses paid trip to Madrid will be the Allied Artists branch manager whose office's performance on "55 Days at Peking" comes closest to the results on "El Cid."

Concurrent with the "Peking" campaign will be one on "El Cid" with a \$500 top prize to an Allied branch manager for outstanding achievement in sales. Harold Roth, vice-president of Bronston Distributions, Inc., expects an additional 5,000 dates for the film.

Already announced is the theatremen's posting campaign on "55 Days at Peking." Winner of the posting contest will be the exhibitor who conducts the best posting campaign for the Bronston production.

### Broumas Circuit Expands; Glenburnie, Md., House Set

CHEVY CHASE, MD.—John G. Broumas, head of Broumas Theatres, announces a new theatre is now under construction at the Glenburnie Mall, Glenburnie, Md., in association with Edward J. DeBartolo, prominent developer of shopping centers throughout the country. The house will have 70mm. and 35mm. projection along with latest transistor sound. The entire structure will have the "plush" treatment, and there will be a private party viewing room, a feature well-received in several other Broumas theatres. Seating capacity will be approximately 900 persons.

An October opening is anticipated. G. N. Limbert, vice-president of Broumas Theatres, and resident of Youngstown, O., is associate architect and designer.

Latest addition to the Broumas Circuit is the Hudson Plaza Theatre, Poughkeepsie, N.Y., which opened recently with the mayor, city council and other city officials attending. Broumas was host at an early dinner before the opening and a cocktail party afterwards. The theatre has 1,000 seats and is equipped with 70mm. and 35mm. projection.

Early in October, Broumas plans to open another theatre which is nearing completion in Vienna, Va.

### Medallion Reports Earnings

NEW YORK—Medallion Pictures reports net income earnings for the fiscal year of \$289,893, after provision for federal and state taxes. The net income per share based on 359,722 shares outstanding amounted to \$.806 per share.

The board of directors voted a 10 per cent stock dividend.

NEW YORK — Producer-director Robert Wise has expressed the opinion that every motion picture star, producer and director should actively participate in promotions and publicity on the local level following a 10-day personal appearance tour for Metro-Goldwyn-Mayer's "The Haunting."

"As I found on my recent world tour," Wise said, "Hollywood remains the most glamorous and exciting name in show business. The response of exhibitors, the press, tv and radio to direct contact with film personalities in their home areas has been a revelation."

In St. Louis, Minneapolis, St. Paul, Milwaukee, Indianapolis, and Albany, Wise appeared on tv shows, radio programs, and gave newspaper interviews in addition to meetings with exhibitor and theatre manager groups in each situation.

Albany, Troy, and Schenectady, N. Y., opened the first pre-release engagements last week. "The Haunting" begins runs in the mid-western cities visited by Wise this week to take advantage of the Labor Day holiday. The Chicago opening of the picture is scheduled for Aug. 29 at the Esquire Theatre.

"The tour also has emphasized to me," said Wise, "the importance of developing advertising, tv, radio and exploitation campaigns prior to the start of a picture. In the case of 'The Haunting,' MGM began work on an over-all campaign in May of 1962, four months before the picture went into production.

"As a result, exhibitors, theatre managers, and MGM branch managers and field men were provided weeks in advance a complete campaign for all media with which to exploit the picture. This stimulated their thinking, and has been responsible for a number of original ideas."

Wise said that it was of particular interest to him that personnel of several aggressive tv and radio stations stated that Hollywood should demand more from the stations in the way of general promotion.

"The tv and radio stations on which I appeared," he commented, "also are aware that Hollywood appearances in connection with a picture are a major attraction for their viewers and listeners. In a number of cases in each city I visited, they volunteered to follow-up my visit and interviews by plugging 'The Haunting' up to the day of release.

"Tv and radio can no longer be dismissed as competitors, but can be tremendously useful tools to sell motion pictures on the local level. Many of these stations not only cover the metropolitan area, but are statewide in their audiences and influence."

### MPEA, Unions Sign Pact

NEW YORK—The Motion Picture Export Association announced the amicable conclusion of labor negotiations which have been going on for several months in the Republic of Colombia, between representatives of the American film distribution companies and labor unions. A two-year agreement was reached, extending to 1965.

A key feature of the settlement was a wage adjustment which offsets the sharp depreciation of the Colombian peso, which has occurred since the last labor agreement was signed, and consequent increases in the cost of living.

# Anonymous "Scare" Notice Results In Denial Of D-I Zoning Request

ST. LOUIS—An anonymous opponent circulating a notice against the rezoning of a 20-acre site for a drive-in caused the rezoning to be denied, according to Jim Arthur, Arthur Enterprises Inc. The proposed 1400 car drive-in was to have been built by St. Louis Amusement Co., a subsidiary of Arthur Enterprises, on a site at Page and Walton Road in suburban Overland.

According to Arthur, most of the land, owned by the company, is zoned industrial and available for building. One small section was zoned commercial, and St. Louis Amusement Co. had been advised to have it rezoned.

"Everything seemed to be going smoothly," Arthur said, "until a week or two before the meeting of the Overland Board of Aldermen when the notice of the hearing was passed among citizens telling them that we wanted to rezone the Lakeside Golf Course for the drive-in. This, by the way, is untrue. The lawyer who had the notice printed was present at the meeting but refused to divulge the name of his client."

"Actually this is a scare notice not backed by facts," Arthur said. "But it scared the public into denying the rezoning. Most of this area is industrial anyway with the inner belt highway going across it. It was only one small section, in no way interfering with the golf course, that we wanted rezoned."

The action by the board followed a public hearing attended by an overflow crowd. Opposition centered around traffic congestion, noise, and other problems that residents said would result from the theatre.

This drive-in is one of four the Arthurs announced they were planning in January. One, to be located at Highway 270 and West Florissant Road, is on the planning boards and the architect is working on it, Jim Arthur said. It will have a capacity of 1500 cars.

The notice which starts by stating, "Notice of Importance, Public Hearing," goes on to say, "Everyone living in Overland is affected by and should be concerned with the proposal to rezone the Lakeside Golf Course to permit it to be used as a drive-in movie for 1500 cars. This proposal has been defeated twice before."

". . . If a drive-in is permitted at that point, it can only result in multiplying the number of accidents. . . . There is already a 1200 car drive-in on Page. . . . If Page Blvd. is choked up with double lanes of 2700 cars backed up all the way to North and South on one side and to Warson Road on the other, how can police cars get through when making emergency calls or even perform their normal patrols. As a homeowner living near Page Blvd., how do you suppose you will be able to travel at all on Page each evening when that number of cars is crawling along the highway.

"Fire trucks answering alarms would have to ride on the shoulder of the road because of the traffic congestion caused by an unbroken line of cars trying to enter a drive-in. That has already happened with only one drive-in movie on Page. Imagine what might happen when that traffic is more than doubled. And what would it do to the fire insurance rate on your home—not to mention the very safety of your possessions and loved ones. . . ."



Salah M. Hassanein, left, president, Skouras Theatres Corp., recently greeted Mayor Denecke of Upper Saddle River and starlet Cathy Dunn at the opening of the new 1200-car Route 17 Drive-In, Ramsey, N.J.

## MPAA's Clark Blasts Publisher Of "Cleo Papers"

WASHINGTON—Simon and Schuster, the publisher, was blasted for viperism by Ken Clark, executive vice-president in the Washington office of the Motion Picture Association of America.

He condemned the firm for an irresponsible indictment of the film industry in a publicity release issued from its Inner Sanctum.

Clark's letter to M. Lincoln Schuster, the company's president, follows:

"I have just seen your publicity blurb of July 15 for 'The Cleopatra Papers.' You use this device to make a blanket indictment of the motion picture industry.

"I leave the book's authors, Messrs. Brodsky and Weiss, under the table where they appear to have spent so much of their time slyly concocting juicy, scandalous and salable morsels for publication.

"I leave to your conscience the broader questions of ethics and moral standards in kiss-and-tell publishing. These you have to live with—and live down.

"I condemn the statement in your release that the book 'is a portrait of the film industry caught in the act of being its own incredible self.'

"There is a word for this.

"It is viperism.

"You vilify an entire industry without logic or warrant. You besmirch an entire medium of communication with slander.

"You have accomplished one thing. You've exposed to all what it's really like inside the Inner Sanctum."

## Royalty Goes "Mad"

NEW YORK—Her Majesty Queen Elizabeth II of England will attend the London charity premiere of Stanley Kramer's United Artists' comedy spectacular, "It's A Mad, Mad, Mad, Mad World," at the Coliseum in St. Martin's Lane on Monday, Dec. 2. The Variety Club of Great Britain is sponsoring the gala event, which will benefit the Y.M.C.A., and the Variety Club's own Heart Fund for Under-Privileged Children.

## INTEGRATION

(Continued from page 9)

resumed on a massive scale because they felt the bi-racial committee, appointed by Mayor Berkley, was not moving fast enough on segregation problems.

In many of the demonstrations, several Negro airmen stationed at the nearby Seymour Johnson Air base were arrested, despite an order of Brig. Gen. Gordon M. Graham, commander of the Fourth Tactical Fighter Wing, forbidding officers and airmen under his command from taking part in civil rights demonstrations.

"In light of the demonstrations which have been held recently in Goldsboro, and in view of the fact that the combat mission . . . could be impaired or jeopardized, I have found it necessary to forbid any participation by officers or airmen stationed at Seymour Johnson AFB in off-base civil rights demonstrations," he said.

Defense Secretary Robert M. McNamara has been asked by integrationist leaders to declare Goldsboro off-limits to base personnel because of alleged racial discrimination practiced by its business firms.

At Lexington, on Aug. 9, 31 Negro demonstrators were convicted in Recorder's Court of trespass charges after they forced their way into the lobby of the Carolina during a demonstration the previous night. They were taxed with the court costs and given 30-day suspended sentences, all entering notices of appeal. Cases against 12 others arrested at the same time were postponed until a later date. All of those formally charged were teenagers, and a number of youths under 16 years old picked up at the same time were turned over to juvenile authorities. Warrants against those charged were issued at the request of theatre manager James Burrell.

The Carolina at Lexington has a balcony section for Negro patrons and had been the target of anti-segregation picketing daily for more than a week, but no attempt to force their way into the theatre was made until the night of Aug. 9. After the arrests, nightly picketing continued, as did nightly marches through the downtown section, although there were no further incidents.

At High Point, where downtown marches have been resumed after a period of comparative quiet, Mayor Floyd Mehan on Aug. 13 reported to members of the High Point bi-racial committee regarding a meeting in Charlotte the previous day between local officials and members of the theatre chain which owns the Center at High Point, regarding possible integration.

The mayor said those attending the conference were encouraged by the talks and that management was taking the position that it is ready to integrate its theatres "when the community in which the theatre is located is ready."

He expressed hope that downtown marches resumed by the NAACP and the Congress for Racial Equality would not have an adverse effect on efforts to integrate the Center.

Although picketing has continued, the downtown protest marches were resumed Aug. 12 after a two-month suspension while the bi-racial committee negotiated with various local businesses regarding integration of their facilities. Most of the motels and some of the downtown restaurants desegregated, but the downtown theatres have remained segregated.

Principal attention has been given the Center because it is located in leased quarters

(Continued on page 22)

## Exhibits Just Too Busy For Sky-Diving Lessons

LOS ANGELES — Newton P. Jacobs, president of Crown International Pictures, said not a single exhibitor has accepted his recent offer of free sky-diving lessons in connection with release of "The Skydivers."

"We haven't even had a query," Jacobs said. "We can conclude, therefore, that exhibitors, contrary to general belief, are not always interested in getting things free. It can't be that they're chicken. If they were, they wouldn't be exhibitors. It must mean they just don't want to take time off from watching their business."

Jacobs says the offer will remain open through general release of "The Skydivers" in case any exhibitor changes his mind.

## Levy To Exit TOA Post

NEW YORK—TOA president John H. Stembler announced with regret his acceptance of the resignation of Herman M. Levy, general counsel of the association.

In announcing the resignation, which will be effective Nov. 1, Stembler stated: "I am happy to say that Mr. Levy will continue to play an important role in the motion picture industry, as he will remain in the post of executive secretary and general counsel of Motion Picture Theatre Owners of Connecticut, one of the oldest and strongest of TOA's units. Mr. Levy has assured me that we can call on him at any time."

Levy announced his decision to resign in a letter to Stembler, which stated:

"I have decided in fairness to my clients and to my family to retire from the field of national trade association service, and to devote all my time to the practise of law, effective at the termination of my current term of office, at the 1963 annual convention."

## Sachson Joins Medallion

NEW YORK—Arthur Sachson, formerly sales manager of Warner Bros. Pictures and Samuel Goldwyn Productions, has joined Medallion Pictures Corporation as vice-president and general sales manager. Samuel Schneider, formerly vice-president and director of Warner Bros. Pictures, has acquired a substantial stock interest in Medallion and will become a member of the board.



James R. Velde, United Artists vice-president, left; Fred Goldberg, UA vice-president, right, and executive members of the company's advertising and publicity department, recently conferred in New York with Edward L. Hyman, vice-president of AB-Paramount Theatres, on plans for the "orderly distribution" of motion picture product on a year-round basis.

# The NEW YORK Scene

By Mel Konecoff

TO THE FEW who missed us last week—we had a spot of vacation.

WRITER, PRODUCER, DIRECTOR Hall Bartlett was in town for several reasons last week—to discuss his "The Caretakers" with United Artists people as well as with the press, to oversee some exterior shooting in N.Y. on the Bob Hope picture, "A Global Affair," which he is producing for Seven Arts and MGM; and presumably to discuss his future with a secret lawyer-partner and the establishment of their own company.

As regards "The Caretakers," the story of people in need of mental help, the film cost \$850,000 to make on a 24-day shooting schedule, and he admitted across the luncheon table that he could have used 30 but the cost would have been too high. He followed an old Darryl F. Zanuck edict—if it gets in the way, leave it out or take it out. The end result has been approved by mental health authorities as well as by the public at a number of previews. It's been tested in five areas with two different campaigns utilizing shock or sex, and the results were better than those on "Birdman of Alcatraz" and one or two other impressive releases.

Ergo the messers Fred Goldberg and Gabe Sumner, names to be reckoned with, persuaded star Robert Stack (he's better than Dr. Kildare) to go out on a promotion tour, and press people from 50 cities were brought in to meet him. TV expenditures will match that spent on the company's top eight or ten pictures. Bartlett, too, will be active in the selling, and he has been working all along on the campaign.

Members of the U.S. Senate were so impressed with the film when it was screened for Washington lawmakers that they passed President Kennedy's health bill. Bartlett praised UA's Arthur Krim, Robert Blumofe, and David Picker for their help in getting the film made after it had been turned down by other company executives. He also commended the UA advertising—publicity—exploitation departments for their efforts on behalf of the film. Bartlett was positive "The Caretakers" could be sold because he knows the market encompassing women and the younger element through the age of 23, and he tried to incorporate material accordingly.

As far as "A Global Affair" is concerned, he had Bob Hope and some of the cast in town for four days to shoot some exterior scenes around the United Nations Building.

Bartlett's future, he hopes, will be devoted to his own company, which will concentrate on making love stories and other entries for the women's market. Except for Ross Hunter, he felt that this area has been neglected too long. He's working on five properties, the first of which will be "Woman of Paris" budgeted at 2½ millions. He's talking to Elizabeth Taylor and Sophia Loren.

Also on his agenda will be "Captains of the Sands" about the "bastards" of Brazil—youngsters who live like animals. Number three will be an Allied Artists' property, Harold Robbins' "79 Park Ave.," with Elke Sommers. Number four will be "The Bride Wore Black," which may be made with Seven Arts. Number five is still in the negotiation stage.

As for the industry in general, Bartlett believed that greater cooperation and understanding should be in order between the creators in Hollywood and company executives in N.Y.; that the banks must change their ways and think of bankable people instead of bankable projects—they should no longer ask who is in a picture but leave the picture-making up to competent picture-makers; someday company executives will be able, he hoped, to look at a script and map out its saleability; some of those most respected by Bartlett are the people at Seven Arts, Harold Mirisch, UA, Lew Wasserman, who will soon turn Universal into an industry giant; MGM, for turning to the independents; Stanley Kramer, from whom he learned much; he thought David Lean the greatest director; Kramer and Sam Spiegel the greatest of producers, etc.

Hollywood is full of people waiting for a chance, concluded he.

**THE METROPOLITAN SCENE:** The Merrick Theatre on Long Island celebrated its first anniversary last week with champagne for all who attended. We tried to get in and offer our good wishes, but four ushers looking for nonexistent tickets proved too much of a barrier. . . . Issue number three of American International's News Clips is loaded with impressive news and eye-filling fotos. . . . Aside to Joanne Woodward: We appreciate you sending us "My Sin" and hope that hubby Paul Newman won't get too upset. Good luck on your new Paramount release, "A New Kind of Love," about fun and romance in Paris. . . . Fox out with an effective promotion piece on "What A Way To Go" with star stills, production yarns, biographies, etc., in pink yet. . . . RKO 58th St. Theatre going in for a modern art display in the lobby (aside to Harry Mandel: it just so happens we have a couple of paintings etc., etc.).

## Merrick Marks Birthday

NEW YORK—In celebration of the first anniversary of the opening of the Merrick, Merrick, Long Island, the management held an "Open House" champagne party. The Merrick is one of Nassau County's most luxurious modern intimate motion picture theatres, built at a cost of \$250,000. It is dedicated to a policy of showing the latest art and imported films, playing either simultaneously with the New York premiere or immediately thereafter.

## Metro-Kalvar Ups Execs

NEW YORK—Charles Pati, vice-president of Metro-Goldwyn-Mayer International, and Harold C. Harsh, vice-president of operations of Kalvar Corporation, have been elected directors of Metro-Kalvar Inc.

Noel R. Bacon, a former Commanding Officer of the Naval Photographic Center, Washington, D.C., was also elected vice-president of the company, according to an announcement by Robert H. O'Brien, president of Metro-Goldwyn-Mayer, and Alfred J. Moran, president of Kalvar.

# LONDON Observations

By Jock MacGregor

IT IS a long time since an appointment has given more pleasure to Wardour Street than the elevation of publicity director Pat Williamson to the board of Columbia Pictures. Mike Frankovich's decision has been loudly applauded. Pat, save for national service with the Royal Air Force, has spent his working life in the company's publicity department. I have seen him progress over the years and this, indeed, is just reward for unwavering loyalty and endeavor.

Pat has mastered all sides of publicity, advertising, and exploitation and has won the respect of producers and pressmen alike. I have worked with him on both sides of the fence, and he devotes as much effort and thought, relatively speaking, to putting over a second feature as a road show. Most of the credit for the superb royal world premiere of "Lawrence of Arabia" was Pat's. He supervised the initial advertising and publicity campaigns, the side issues, trimmings, and garnishings for the night, and the follow through. Here was an opening to remember—one which left everyone happy and contented.

The official press release states, "The Columbia management recognise that changes in accepted industry patterns are taking place so rapidly that the company's sales and marketing program has to be more closely coordinated. Williamson's appointment will enable him to function more actively in these developments." Here's hoping these sentiments will spark a move in the industry for greater recognition and authority for the publicist. Some executives still regard publicity as a bore and an unnecessary evil (of course, it is when it is badly handled) that can be done by anyone, overlooking that the publicist is their front by which they can be judged in opinion forming circles. While there are publicists who apparently regard the press and probably films with disdain, many deserve more encouragement and respect than they get.

Pat celebrated with drinks in Columbia's impressive new publicity suite for his colleagues and trade press friends, and it was nice to see that he invited former stars of the Columbia publicity department. Indeed, it was Arthur Allighan, now Disney's publicity chief, who proposed his toast and recalled when he joined him straight from school. Also present was Dennis Lyons, who has never let me forget that some 25 years ago I described him in this column as "Kessler Howe's man," when as exploitation chief he had equal billing with the publicity director!

**CUBBY BROCCOLI**, Harry Saltzman, and UA's Monty Morton are wasting absolutely no time in getting the follow up to the highly successful "Dr. No," "From Russia With Love," out to the masses. Though they were still shooting on Aug. 19, it will open at the Odeon, Leicester Square, on Oct. 10 and go on general release on Oct. 27, supported by a mass publicity campaign. This means the picture will play most of the important dates before the Christmas slump and get its money back in double quick time. However, the midnight oil together with overtime pay will probably have to be burnt to make this deadline. Again, Sean Connery is playing 007 James Bond, and I hope the bistro gossip alleging that he is not as cooperative with the press as he could be is unfounded. Today, even the finest pictures need the fullest press support to get maximum returns at the box office.

ABC's JACK GOODLATTE and MGM's Mike Havas also know a good thing and are rushing out "The VIPs." Within days of its Empire Leicester Square premiere, it will be playing seaside resorts and key centres before its general release on Sept. 22. Many indies are sharing in this potential gold mine which is to be backed by a tremendous launch campaign. If the public is half as enthusiastic as the press boys, then a wonderful time is just around the corner. . . . The best news of the week is that some cinemas are reverting from bingo to movies. The Star Group with Derek and Rodney Eckart now giving Father Walter ever increasing support have successfully switched several and found a ready audience. Not so good was the press story that a theatre was going over to bingo because of bad films, and that at least a week was to be spent on redecorating. Could it not have been the existing conditions and not the films which stopped people attending?

C. J. LATTA reads this column, and noting my comments about a lunch 15 years ago rang to say that we should lunch again, not that we have not done so many times in the interim period. I agreed, and he said I should come over right away. He was saying farewell to Vaughan Dean as head of the Associated British Elstree studios and was supported by several top executives including Howard Thomas, who has made such a success with ABC TV. The conversation revolved mainly around tv. It was a very delightful occasion, and as the only outsider I was honored to attend. . . . Wandering around the studios after lunch, I bumped into Bob Joseph, who is producing "Third Secret" for 20th Century-Fox release. I commented on how fit he was looking and that he seemed to have lost weight, presumably through worry as a producer! He suggested that it was probably because he was wearing a collar and tie, and I must concede that it was probably the first occasion on which I have seen him so attired. . . . Close scrutiny of the Shipman and King circuit figures, now released in full, shows that their theatres and trading figures were nearly one thousand pounds up on the year despite the wicked weather. Presumably, many are gambling on a milder winter. Some of the biggest road shows will get their general releases in January. . . . 20th-Fox's Percy Livingstone is switching "Divorce—Italian Style" from the Curzon, which is to be demolished to make way for an office block and new theatre, to the Cinephone. . . . The Queen will attend the "Mad, Mad, Mad, Mad" preme on Dec. 2. . . . Rank is switching Donough O'Brien from publicity to executive assistant (Petrol and Motor Services). Even though we call it petrol and not gas, there must be a moral here.



Scene is the street outside the Dominion, London, England, as huge crowd gathered for the European premiere of 20th-Fox's "Cleopatra."

## INTEGRATION

(Continued from page 20)

in a building owned by the city and supported by tax funds.

At Thomasville, on Aug. 9, Judge L. Roy Hughes convicted 67 Negro demonstrators in connection with the blocking of the doors of the Davidson on July 16 and 17, and an NAACP-appointed attorney gave notice of appeal to Davidson County Superior Court. Appeal bonds of \$100 were posted for each.

Judge Hughes gave first offenders 30 days, suspended for two years with good behavior and payment of the court costs, and second offenders 60 days, suspended for two years on good behavior and payment of the court costs. Twenty-eight of the defendants were first offenders, having been arrested only at the July 16 demonstration, and 48 of them were second offenders, having participated in blocking the theatre's doors on both July 16 and July 17.

At Dunn, Negro leaders on Aug. 13 agreed to a 90-day cessation of racial demonstrations so that first steps in a desegregation program could be planned by a bi-racial committee. The action came at a conference of NAACP leaders, city officials, and local businessmen shortly after 27 demonstrators had been jailed on charges of violating a new anti-picketing ordinance which limits the number of pickets in one block to 10.

The Negroes presented a long list of proposals at the conference, including lowering racial bars at all business firms, and said the 90-day truce will be observed as long as white leaders acted in good faith.

At Williamston, Negroes, who had been staging daily demonstrations, took their objections to a toughened anti-picketing ordinance to the courts Aug. 10, asking for a restraining order, and said they would observe a truce until the court rules on the request, which was promised shortly.

In addition to requiring a 24-hour advance notification of any demonstrations, the new ordinance calls for special permits for persons under 18 years old, and advance information on the size and length of the march. Until the truce was called, the Negroes had staged downtown protest marches on 32 consecutive nights.

## Bronston Joins IFIDA

NEW YORK—Michael F. Mayer, executive director of IFIDA, announced the acceptance for membership in IFIDA of Bronston Distributions, Inc. Representing Bronston Distributions on the IFIDA board will be Paul N. Lazarus, Jr., and Harold Roth.

## ALBANY

MGM mobilized a heavy array of distributor manpower recently for the "world premiere" here of "The Haunting" at Fabian's Palace. Two promotion men, David McGrath, of the home office press department, and Ed Gallner, based in Philadelphia, were in with producer-director Robert Wise; and Dr. Nandor Fodor, famed psychoanalyst-psychologist and author of "The Haunted Mind" and "Freud: Dictionary of the Unconscious," and board member of the Psychoanalytic Review. Press, radio and television interviews were arranged. Fabian district manager Adrian Ettelson and Palace manager William With worked with McGrath and Gallner. . . . George Thornton, head, Thornton Theatres, was confined to bed at his Saugerties home for three weeks with phlebitis of the left leg. He has resumed many of his regular activities. His son, Thomas, soon to start his third year of study at Fordham Law School, New York, substituted for his dad. . . . A new member of the Thornton organization is Wayne Carignan, who served for almost three decades with 20th Century-Fox's Albany exchange in capacities ranging from shipper to sales representative, who is now managing the Community, Catskill. John Wilhelm former branch manager for 20th Century-Fox, does the buying and booking for Thornton houses from an office in Catskill. . . . The Colony, Schenectady, owned by Thornton-Wilhelm, will reopen after a summer close-down. The front of the neighborhood house has been sandblasted.

## ATLANTA

R. L. Bostick, vice president, National Theatre Supply Company, has appointed William Toney branch manager of the Atlanta office, replacing James Thigpen, who has been appointed district engineer. Toney brings a quarter of a century of experience in the theatre equipment field with him. He was former manager of the Des Moines branch of NTS, a sales manager of International Chair Company, and a manager for Wilby Kincey Theatres here. . . . Grace Hammond, head, accounting department, Capitol Releasing Company, was in a local hospital for surgery. . . . Virgil Hopkins has resigned as sales representative for American International Pictures to join Kay Exchange. Bryant Scruggs will replace him. . . . James Stewart, manager, Princess, Hopkinsville, Ky., won \$150 and first place in the Martin Theatre Company's competition among the circuit. . . . Mrs. Marcello Kohn, United Artists and first vice president, WOMPI, was elected a delegate to the Dallas convention. Mrs. Johnnie Barnes, local WOMPI president, is the other delegate.

## BUFFALO

An interesting booking is the day-and-date presentation, starting Aug. 28, of the Universal production, "The Thrill Of It," at the Century downtown and the Schine deluxe suburbia house, the Granada. In connection with this unusual booking, Sattler's big department store is cooperating in a Thrill Of It All contest through which winners will get trips to Miami Beach. . . . Frank Quinlivan, district manager, Dipson Theatres, reopened the Bailey after the community house had been closed nine days to repair flood damage. . . . Starting Wednesday, Sept. 4, the Center will begin a new presentation policy on "Cleopatra," putting on matinee performances three days a week, Wednesday, Saturday, and Sunday instead of every day. Evening presentations will remain the same, shows starting every



Major General Clyde Daghtery, executive aide to the Mayor of Detroit, recently presented Nancy Kovack, star of Columbia's "Jason and The Argonauts," with the key to the city when she made a personal appearance at the Palms in connection with the opening of the film.

night at 8 p.m. Matinees under the new policy also will begin at 2 p.m. as in the past. "Cleopatra" is holding up very well in the Center. Manager Ben Dargush is holding reservations made the same day of presentation until one hour before show time. . . . Charlie Funk, managing director, Century, is vacationing on a motor tour in New Jersey, New England, New York, etc. He will return to his desk on Labor Day. During the fall and winter season, the Century will present a number of stage attractions in addition to its usual screen policy. The stage season opener will be "Who's Afraid of Virginia Woolf?" which starts Oct. 21. . . . A. S. Gitelman has joined Dynacolor, Rochester firm, as southeastern regional sales manager for Dynachrome color films, according to Robert M. Miller, sales manager of the company. . . . "The V.I.P.s" has been booked into Shea's Buffalo, starting Sept. 26, according to Bill Laney, who pinch-hit for city manager Frank Arena while the latter was on vacation. The stars are Elizabeth Taylor and Richard Burton, both of whom will be appearing on the Center screen at the same time in "Cleopatra." Stan Chatkin, MGM exploiter, has been in town, conferring on promotion plans for "The V.I.P.s." . . . Senator Barry Goldwater, in the forefront for the GOP presidential nomination next year, will be the 1963 "Fall Guy" at the annual luncheon of the Buffalo Bill Tent, Circus Saints and Sinners. Leslie A. Kramer will be master of ceremonies, and assisting him will be Walter Kiernan of New York.

## CHICAGO

The Coral has been completely remodeled. The week-long grand opening featured "Savage Sam." . . . Matt Hughes, member of Moving Picture Operators' Union, Local 110, died. . . . Harry Buxbaum is the new branch manager of the Universal exchange. Dick Graff, former manager, has been named assistant to H. H. Martin, vice-president of Universal in New York. . . . WOMPI, Chicago chapter, held its first organizational meeting at the Coach House. Barbara D. Regan is chairman until election of officers. . . . The Roosevelt, in the heart of the loop, has been purchased by the Chicago Federal Savings and Loan Association, owners of the 14 story building next

door. The Roosevelt was named in honor of Theodore Roosevelt and was built by the Ascher brothers in 1922. The theatre was reported to have been purchased from the New England Mutual Insurance Company for \$66,000. Dave Wallerstein, president of Balaban and Katz, reports that his circuit will continue to operate the theatre until their lease terminates in 1969 with renewal option to 1984. B and K recently spent \$100,000 modernizing the theatre. Tom Waldron, president of Federal Savings, says the present rental on the theatre is \$33,000 annually. . . . Twice a week, women patrons are getting an admission break at the Clark. Formerly, women could attend the theatre for 25 cents on Fridays. Now the management has included Wednesdays. . . . Fred A. Niles Communications Centers, Inc., announced the appointments of Donald Lee Lawrence and Rudy W. Wright as directors. Lawrence comes from the advertising agency of Hill, Rogers, Mason, and Scott, where he was a tv producer and writer. He formerly was connected with producing, writing, and directing for such organizations as Wilding Studios, Warner Brothers, and Animation, Inc. Wright was formerly associated with Ray-Eye Productions as vice-president in charge of production. Both directors will headquarter at the Chicago studios of Niles. . . . Floyd Jessup, manager, State and Granada, South Bend, Ind., predicts that approximately 9,500 employees of Studebaker and their families will view "PT 109" free of charge. Studebaker's Athletic Association is presenting the Warner Bros. film. . . . Nell Kettering, retired film publicity agent, died at Chicago's Wesley Memorial Hospital. . . . Variety club had its annual golf tournament Aug. 23 at the Elmhurst Country Club. Harry Balaban, H and E Balaban Theatres, was chairman of Variety's golf committee. . . . The Chicago Censor Board reviewed 64 movies during July, rejecting two, labeling four "adult," and ordering 18 cuts. Twenty-nine of the films reviewed were foreign. . . . Brad Macy has been named district manager of the Teleprompter Midwest Corporation. . . . Hal Tunis, account executive with station WJJP, arranged with MGM to supply "Mutiny on the Bounty" program books to Treasure Island Food Stores as gifts at the opening of their new store. Several thousand of the books were given away. . . . John Calhoun, MGM publicity staff, is touring the west doing advance promotion for the film "The V.I.P.s." The film was promoted here at a meeting in the Blackstone Hotel, arranged by Emery Austin, MGM's publicity director, and Andy Sullivan. . . . Michael Todd, Jr., was here for film conferences for his two film houses, the Michael Todd and the Cinestage. . . . Tom Gorman, Balaban and Katz press department, plans to be married to Sharon Wiley on Sept. 8. . . . John Agnos has been named manager, Rockne. He was formerly manager of the Roseland. . . . Will Rogers theatre, under B and K management, has shows for children Thursday mornings, sponsored by Belmont Central Merchants Association. This local endeavor is breaking all records for vacation shows in this territory. . . . Hossier, Whiting, Ind., the only theatre in the community, has been closed for improvements and will be reopened when completed. . . . Barbara Braschler is the new teletype operator at MGM exchange. . . . Elmwood Vending Company has been organized by W. T. McNeill. It will supply theatres and other amusement spots. . . . Ralph Newman, well known to the film trade and noted Lincoln historian, has been named Illinois Commissioner for the New York Fair by Governor Otto J. Kerner.





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## Dallas Scene Exemplifies Changing Face Of Film Row

DALLAS—During the last few years there have been changes in the face of Dallas' Film Row, reports from Texas COMPO indicate.

For many years the area in Big D bounded by Jackson, Young, Harwood, and Wood streets was heavy with traffic of exhibitors from all over the state who made weekly treks to the "Row" to buy and book pictures.

In this two block area an exhibitor walked from door to door to do business with 20th-Fox, Columbia, RKO, Republic, Universal, Allied Artists, National Screen, United Artists, MGM, and with Warners and Paramount only a short distance off the "beaten path."

Not only could the theatre owner buy his pictures here but he could handle his film advertising, transportation, equipment, and concession business too, as the area contained film carrier headquarters for the 21 hauling companies and all advertising, equipment, and concession companies.

Here, too, were the independent film distributors, buying and booking agencies, trade associations, as well as headquarters and warehouses for most of the circuit theatres around the State.

What happened to this convenient arrangement which was happy and compatible ground for distributor and exhibitor alike is a tale with a dual plot—one is about a steamroller known as progress that moved a big luxurious hotel in the adjacent block causing surrounding property taxes, rents, and leases to skyrocket out of reason.

The other plot developed out of an economic situation that saw two big film companies and several smaller ones go out of business. And a tightening of belts due to the decline in movie attendance caused many units making up the famous "picture show area" to disperse.

An infrequent visitor might be amazed to gaze upon a complete block of car parking space where once stood buildings housing many motion picture personnel, and similarly he will witness several empty buildings here that once were busy with people handling movie transactions.

A few sites still remain—MGM, American International, National Theatre Supply Company, and Rowley United Theatres headquarters are operating at the same location.

The largest concentration of showbusiness seems to have moved into the Rowley Buildings at 2013-15-17 Young Street and filmites, abandoning the term film row, now refer to this location as the "Film Center."

The Rowley Buildings house the offices of United Artists and Walt Disney's Buena Vista, Texas COMPO, Texas Drive-In Theatre Owners Association, Texas Theatre Service, Dal-Art Pictures, Big D Film Exchange, Arch Boardman Booking Service, Debbs Reynolds Booking Service, Variety Club administration office, Ind-Ex Booking Service, Motion Picture Advertising Service, and others make up the building complement which represents services touching practically every exhibitor in Texas.

### Exhibits Rap Phila. Politicians

PITTSBURGH, PA.—Exhibitors here blame Philadelphia Democrats for the failure of the exhibitor-backed move to pass a bill which would have repealed the state's act enabling second-class cities from establishing a tax up to 10 per cent on amusement admissions.

## CANADIAN Highlights

By Jay Alexander

THE PROVINCE OF QUEBEC which has announced a move to overhaul its 1912 film censorship law also plans to leave all motion pictures uncut. They either must be accepted intact or rejected entirely. Announcement of these moves was made by the Provincial Secretary Bona Arsenaault. He also appointed Pierre Saucier, a director of the Dominion magazine, "Maintenant," to the censorship bureau. Reorganization of the bureau already underway. Films are to be placed in different categories, such as those suitable for adults and those suitable for children. Revisions of the law covering censorship will be introduced into the Quebec Legislature in late September or early October.

Arsenaault said that the appointment of Saucier signifies a new policy in that the job will be full-time. "The appointment of part-time censors has ended," he said. Other full-time appointments to the bureau will be made soon, he said. Saucier, a former teacher as well as a journalist, is a graduate of Laval University. Arsenaault said it is high time that an activity as important as film censorship be entrusted to persons of excellent reputation in regard to both competence and personal life. A preliminary study revealed that the system of part-time appointments was inadequate and that part-time censors were not really interested in the task and refused to educate themselves in the cultural aspects of films, he said. Reorganization of the censorship bureau was suggested by a special government committee in February, which also recommended the overhaul of the 1912 law. It said that the bureau was left over from Quebec's past isolationism, and that far from protecting the morals of the population, it probably contributed to immorality. Arsenaault said the committee report was the basis of the re-organization of the bureau which was transferred to the Provincial Secretary's department from that of the Attorney General in April.

THE NATIONAL FILM BOARD'S display at the Canadian National Exhibition in Toronto is featuring "60 Years in 60 Minutes." A semi-circular screen is used to project 13 different images so that a spectator can stand before it and choose the items he wishes to see. The effect is, at first, highly confusing, like watching 13 television sets, but once oriented the viewer can stand and watch individual items. Gordon Sparling, a veteran of 40 years in the film business, has compiled sufficient scenes to keep the observer in place for a full hour. The display has been decorated to look like an old-time movie house. The building, in addition to the multi-screen, contains two more theatres. One gives a continuous show of various National Film Board productions, and a smaller auditorium will cater to those who make a special request for any National Film Board films. They will be obtained as quickly as possible, and many of them can be viewed in the language of a number of countries. There is also an impressive array of awards won by the NFB including two Oscars. The program on view on the screens are a series of newsreel clips. One film critic has described the show: "And despite the confusion, you do get a feeling of the passing of history from seeing events of different years all at once. It's like looking into some marvelous time machine to watch the angry prohibition parade of 1915 and the jubilant return of liquor in 1927, side by side."

AN AGREEMENT enabling producers of motion pictures in Canada and France to cooperate with each other will be signed in September by the two countries, it has been announced by Guy Roberge, Government Film Commissioner and head of the National Film Board. He said it should give Canada's young film production industry "a shot in the arm." The deal, negotiated by the NFB and the Department of External Affairs, will make it possible for producers in Canada and in France to pool resources, and extends to private film makers as well. It is expected that the pact will cut production costs in half, while doubling the possible rental returns since the films will be released in both countries. A France-Canada co-production will be considered French in France and Canadian in Canada—providing each producer contributes no more than 70 per cent and no less than 30. The Canadian producer will get the revenue from this country and half from the U.S.

## Final Committees Set By Academy President

LOS ANGELES—The membership of seven special committees of the Academy of Motion Picture Arts and Sciences was announced by Arthur Freed, president.

**Short subjects branch executive committee**—Hal Elias, Ken Peterson, co-chairmen; Joseph Ansen; Barbara Begg; Jack Kenney; Leo S. Rosencrans; Harry Tytle.

**Writers branch executive committee**—Richard Murphy, chairman; Marvin Borowsky; Warren Duff; Ivan Goff; Edmund H. North; George Seaton; Daniel Taradash.

**Cinematography awards rules committee**—Hal Mohr, chairman; Charles G. Clarke; William H. Daniels; Farciot Edouart; George J. Folsey; Winton C. Hoch; Arthur C. Miller.

**Film editing awards rules committee**—Rudi A. Fehr, chairman; Folmar Blongsted; Adrienne Fazan; Roland Gross; H. Ellsworth Hoagland; William W. Hornbeck; Stanley E. Johnson; Warren Low; William B. Murphy; Charles

A. Nelson; Eda Warren; Ralph E. Winter; William H. Ziegler.

**Sound branch executive committee**—Gordon E. Sawyer, chairman; John O. Aalberg; Robert O. Cook; James P. Corcoran; George Dutton; George R. Groves; Fred Hynes; Franklin E. Milton; Charles Rice; Waldon O. Watson.

**Special effects award committee**—Farciot Edouart, chairman; L. B. Abbott; Robert C. Cook; James P. Corcoran; Linwood G. Dunn; George Dutton; A. Arnold Gillespie; Al Ingram; Ub Iwerks; Hans Koenekamp; Paul Lerpae; Louis Lichtenfield; Sidney D. Lund; Charles Rice; Irvin Roberts; Gordon E. Sawyer; Hal R. Shaw; Clifford R. Stine; William Wade; Waldon O. Watson; William L. Widmayer.

**Art direction awards rules committee**—Alexander Golitzen, Emile Kuri, co-chairmen; Edgar Preston Ames; Lloyd H. Bumstead; Samuel M. Comer; Marvin Aubrey Davis; Henry W. Grace; Arthur Lonergan.

## CINCINNATI

Variety Tent Three knows how to throw a party, and its golf outing, Aug. 12 at Summit Hills Country Club, was no exception. The day was perfect, the food delicious, and there were scads of prizes to be carried off by the 272 guests. The big prize, \$500, was drawn by L. W. Nickell, Marmet, W. Va. C. E. Heppberger from Variety Tent 26, Chicago, was not only a guest, but gave a Westinghouse electric iron to be added to the bounteous booty. The Tent's next big event will be an "open house" scheduled for early September when the club moves into its new quarters in the Vernon Manor. . . . Columbia's "Gidget Goes to Rome" had very good publicity when it played the Twin Drive-In. Count Giovanni Borghese, the film's wig maker, who was brought in to promote "Gidget," delighted the press, and his interviews with Ray J. Kemble, Jr., movie critic for the Catholic Telegraph, and with Mildred Miller, Enquirer feature writer, were especially witty and gay. Also Jerry Bresler, "Gidget's" producer, who is always a good source for news, did not disappoint the press while in town to bally the film.

## COLUMBUS, O.

RKO Grand is showing a series of Saturday morning Youth Shows for the Cinerama spectacle, "How The West Was Won." . . . Rumors are circulating that a national theatre circuit is surveying the Central Ohio shopping center areas for possible theatre construction. . . . Golden Age Club members are being enrolled at Loew's Ohio. . . . Gardner McKay, television and stage star, plans to make one or two theatre films in Europe, he told Ron Pataky, theatre editor of the Columbus Citizen-Journal. McKay is appearing on the stage here the week of Aug. 27 in "My Three Angeles." . . . Over 30 trailers on fall releases are being shown in the Independent Theatre Owners of Ohio exhibit at the Ohio State Fair. Projector is on loan from the Columbus local of IATSE, and uniformed usherettes are on duty as hostesses. Manager Ed McGlone, RKO Palace, provided the usherettes. . . . RKO Palace during its showing of "PT 109" had Jack Kennedy on the screen and in the theatre auditorium. Manager Ed McGlone hired 16-year-old Jack Kennedy, North High School senior, as an usher coincident with the opening of the picture, which shows wartime experiences of Lt. John F. Kennedy. The Columbus youth will continue as a member of the regular usher staff at the Palace.

## DALLAS

Eddie Hodges did double duty when he visited Dallas. He came here as part of an extensive tour to promote his newest Columbia hit recording—"Half-Way" and "Rainin' in My Heart." It happened that young Hodges visit coincided with the Village holdover engagement of "Summer Magic," in which he has a starring role. So, record promotion was coordinated with movie promotion for the day. . . . The "half" anniversary of "How The West Was Won" was celebrated at the Capri with a "half price" day promotion. Everything offered by the theatre was for sale at half price—admission tickets, refreshments, souvenir program booklets, etc. Instead of two performances, a third was added to take care of the demands for tickets. The 250,000th patron was to receive a \$500 General Electric Stereo FM-AM Console plus a half year season pass for two to the Fine Arts, the Capri's sister theatre. . . . Brock Peters, who is



Norman Pader, MGM publicist from New York City, left, visited Scranton, Pa., recently and presented Scranton Times editor William Newhart, center, with a special engraved V.I.P. briefcase as part of the advance campaign on MGM's "The V.I.P.'s" which will be shown in Scranton Sept. 26. Penn Paramount Theatres city manager John G. Corbett looks on.

to be seen in "The L Shaped Room" at the Fine Arts, appeared briefly in the lobby. Peters is here appearing as Joe, the Old Man River man, in "Show Boat," for the State Fair Musicals. . . . A caravan of 25 of Hollywood's brightest stars will fly to Dallas Oct. 5 to help raise funds for the Planned Parenthood League. The affair, sponsored by Mrs. Clint Murchison and Mrs. Gordon McLendon, is being coordinated in Beverly Hills, Calif., by film star Marie Windsor. . . . American International Pictures is giving the "big sell" to "Beach Party." The high level promotion started with the arrival of Eva Six, Hungarian actress, who has a featured role in the picture. The promotion continued with James H. Nicholson, AIP president, and Leon Blender, general sales manager, flying from the west coast. Further reinforcements came with the arrival of Annette Funicello, one of the stars of the film. The picture opened at 14 theatres. . . . Lee and Teel Bivins of Amarillo, Tex., when they want to see a film do so even if it means going half way around the world. They came to Dallas en route to their home in Amarillo by way of Kapaa, on the island of Kauai, in the Hawaiian Islands. When they found out they had a five hour layover they wrote to the Tower for tickets to see "Cleopatra." On their arrival in Love Field, they were met by Forrest Thompson, manager, Tower, with their tickets. . . . Pat Howard, office manager of United World Films' 16mm exchange, found the exchange ransacked when she opened the office. An inventory showed that between 60 and 100 prints had been taken. . . . Three recording bands appeared on the stage of the Uptown, Grand Prairie; Irving, Irving; and Twin West, Dallas, at a special midnight show recently.

## DES MOINES

James Lewis, manager, Royal, LeMars, Ia., died recently following a two week illness. He had been associated with the house for the past 12 years. . . . The Sunset, Sumner, Ia., closed for the past three months, has reopened with the Jaycees now operating the house. The Weiting, Toledo, Ia., also a community operated theatre, showed a profit the past year and will continue operations. . . . for Saturdays and Sundays with Burton Hood of Massena in charge of the house.

## HOUSTON

The first get-acquainted party for Houston Independent School District talent preserva-

tion students was held in the balcony of the Yale. About 40 students from ages 14 to 16 who will attend George Washington and Jackson Junior High Schools Sept. 4, munched free popcorn, sipped soda, and watched "Beach Party" and "Rome Adventure" as guests of Alvin Guggenheim, Yale manager. The theatre party and other reunions that will be held before school starts will give the students a chance to meet their classmates. The theatre party, picnics, and dances that will be held are part of the district's efforts to get more than 2,400 potential dropouts to return to school this fall. . . . Ray Boriski, Alray, has booked both parts of Serge Eisenstein's "Ivan the Terrible" together. Part I is shown at 8:15 and Part II at 10 p.m.

## JACKSONVILLE

Bill Means, amusements editor of the Jacksonville Journal, began double duties as entertainment editor of the Florida Times-Union when Judge May vacationed from the Times-Union. . . . Jay Cooper, national sales manager, Royal Crown Bottling Co., enjoyed himself during a brief trip into Florida by visiting Bill Duggan, manager, Florida, Gainesville, and Ezra Kimbrell, manager, Marion, Ocala, to observe their expert handling of a series of Thursday morning Summertime Fun Shows for children. . . . Mrs. Ida Belle Levey, local WOMPI president, and Mrs. Anne Dillon, local WOMPI president in 1961-62, have been named official delegates to the WOMPI convention in Dallas next month. Alternate delegates are Mrs. Mary Hart, local president in 1960, and Betty Healey. . . . WOMPI members staged a Saturday night charity benefit dance at the Ribault Lions Club. . . . Fay Weaver gained a promotion in the Paramount office. She is now secretary to Fred Mathis, branch manager, succeeding Dorothy Edrington. . . . Alex Goff, Jr., formerly a supervisor with the 7-11 Stores, a grocery chain, has joined the local staff of the Roy Smith Co., theatre suppliers. . . . George Ludwig, former assistant, downtown Center, is now in charge of concessions for Meiselman's new Fox Drive-In. George maintains a popcorn depot at the Fox which supplies pre-popped popcorn

**More  
light  
+  
slower burn=  
lower costs**



**NATIONAL**  
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to five local indoor and drive-in theatres. . . . Mr. and Mrs. Johnny West, who operate the Ocala Drive-In, became the proud parents of a new son. . . . Thomas L. Hyde, Vero Beach, general manager, Kent Theatres, came in town for the opening of the circuit's new Blanding Drive-In on Aug. 21. He announced that Howard Palmer, Kent's city manager here, has moved his office from the Southside Drive-In to the Normandy. . . . Two of the three judges at a Florida Crown Beauty Pageant to be staged at Jacksonville Beach on Aug. 31 were drawn from the Florida State Theatres organization. They are Jack Mahon, Weeki Wachee Spring director, and Allen Skaggs, Silver Springs publicist.

## MIAMI, FLA.

Film star Tab Hunter was appearing at the Coconut Grove Playhouse in the legit production of "Tender Trap." . . . Cindy Carol, new "Gidget," made personal appearances in connection with the opening of "Gidget Goes to Rome" at the Roosevelt, Paramount, Coral, and Boulevard. . . . Louis Wolfson, vice-president, Wometco Enterprises, Inc., was appointed by Governor Farris Bryant to two committees of the Florida World's Fair Authority: the finance committee and the radio-television committee. In appointing Wolfson, Gov. Bryant cited him as "a leading member of your industry." . . . Radio broadcasts from the lobby, special newspaper supplement, a promoted "Hootenanny" for the opening day, prizes from the local Merchants Association, free RC cola, etc. were part of the bally for the opening of the Plaza, West Hollywood Shopping Plaza. In addition, the mayors of Hollywood, Miramar, and other nearby municipalities were present at the opening of the 28th theatre in the Wometco chain. Annette Funicello was greeted on arrival at the International Airport by a delegation of teen-agers prior to her making personal appearances both at the Plaza opening and at the other first-run houses premiering "Beach Party."

## NEW HAVEN-HARTFORD

Vacation-time found Ernie Grecula, general manager of Connecticut Cinema, Inc. (Art



Children from the Bacherach Home, Logenport, N.J., are seen with William Kanefsky, manager, Walter Reade-Sterling's Community, Cherry Hill Township, N.J., when they were his guests at a special Saturday kiddies' matinee, as part of the theatre and circuit's continuing community relations program.

Cinema, Hartford) and wife, Venice, flying to Los Angeles for a month's stay, and Lou Cohen, manager of Loew's Palace, flying to Dallas for a visit with Lou's ex-assistant, Norm Levinson, now general manager of Dallas-based Trans-Texas Theatres Circuit. . . . Norman Kronick, an usher at Loew's Palace, Hartford, for the past two years, has been promoted to assistant manager. . . . Alfred Alperin, Smith Management Company's 2,070-car capacity Meadows Drive-In, Hartford, hosted John Ashley, star of American-International's "Beach Party," at the Connecticut premiere. . . . Morris Keppner and Barney Tarantul, owners of the deluxe Burnside, East Hartford, planning Connecticut premiere of Universal's "The Thrill Of It All," set up a cross-country phone interview with James Garner for Allen M. Widem, Hartford Times. . . . Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, Connecticut circuit, has a new ad phrase for drive-in patrons desiring to stay on for the Friday night "Bonus Show," screened after regular double-feature program—"Late Owl Movie Viewers." Conventional admission charge prevails on Fridays at the Plainville and Southington D-Is. Ads assert, "Extra! Bonus Tonight! For You Late Owl Movie Viewers!" . . . Stanley-Warner has started construction on an 1150-seat motion picture theatre, to be known as the Cinemart Theatre, in the Hamden shopping mart, suburban New Haven. Zone manager James M. Totman hosted a buffet luncheon prior to groundbreaking ceremonies. . . . American Theatre Corporation's Shrewsbury (Mass.) Drive-In has a new midweek "gimmick." Every 20th car is admitted free, regardless of the number of passengers.

## NEW ORLEANS

The Fred T. McLendon Theatres and M. A. Connett have scheduled the reopening of the Ritz, Greenville, Ala., for Sept. 7. . . . Shirley Lindley is the new secretary to Early Perry, general manager and film buyer, Pittman Theatres. She succeeds Carolyn O'Rourke, who will be moving to Manhattan, Kansas, after her marriage. . . . Catherine Bonneval's husband, Elmo, is confined to hospital for treatments of asthma. She is with the United Artists exchange. . . . Charles Phillips has discontinued mid-week shows at the Delta, Jonesville. . . . Stanley Graham has closed the Ritz, Lucedale, Miss., for several months of refurbishing. . . . Doyle Maynard has closed his Don, Natchitoches, for remodel-

ing. . . . Michael Demma, LSUNO student, and Mrs. Catherine Wilson are back at Masterpiece Pictures subbing for employees on vacation. . . . Cindy Carol, the new 'Gidget' was in tub thumping for Columbia's "Gidget Goes To Rome," coming up at the Saenger. . . . Some 50 former prisoners of war were guests of Frank Henson, manager, Loew's State on opening night of United Artists' "The Great Escape."

## PHILADELPHIA

AIP district manager Edward Heiber was in Hahnemann Hospital with a heart attack. . . . Sheldon Tromberg, president, Boxoffice Attractions, Inc., announced that Boxoffice has been appointed distributor of MGM reissues in the Philadelphia territory as well as the new combination of "Corridors Of Blood" and "Werewolf In A Girls Dormitory." Tromberg intends to invest in exploitation and multiple saturations in and around the area this fall. Charles Beilan, Philadelphia branch manager, will handle the campaigns. . . . Velio Iacobucci, projectionist, Lansdowne, has been receiving considerable publicity in the local newspapers, in his long-standing argument with union Local 307, IATSE.

## N.E. Units Set Agenda

BOSTON—John Stembler, president of Theatre Owners of America, has accepted an invitation to address the joint convention of Theatre Owners of New England (TONE) and Motion Picture Theatre Owners of Connecticut (MPTOC) at the Griswold Hotel, Groton, Conn., Sept. 9-11. The convention committee met at the Griswold to formulate final plans for the event, largest convention ever staged in the New England area.

Three business meetings will be held this year at the convention instead of the customary one session. The convention theme is "New Concepts in the Motion Picture Business," and among subjects to be discussed at seminars and round table group discussions are drive-ins, concessions, modern theatre techniques, new equipment, building of new theatres, trends in design, booking, art films, etc.

The joint committee included Julian Rifkin, president TONE, head of Rifkin Drive-In Theatres; Mal Green, Interstate Theatres; Carl Goldman, TONE executive secretary; George Wilkinson, Jr., president MPTOC, Wallingford, Conn., theatre; James Totman, Stanley Warner Theatres, Conn.; Herman Levy, coordinator, MPTOC; Albert Pickus, past national president; Sperie Perakos, Perakos Theatres, Conn.

## Svigals To Europe

NEW YORK—Ed R. Svigals, vice-president and general sales manager of Trans-Lux Distributing Corporation, left for a three-week trip to visit the film capitals of Europe for a canvass of new product.

While in Europe he will also meet with veteran Danish producer-director, Johan Jacobsen, to discuss the New York State Board of Regents ban on "A Stranger Knocks," for which Trans-Lux has American distribution rights. Trans-Lux has petitioned the Appellate Division of the New York State Supreme Court for an annulment of the Regents' finding and hopes to argue the case next month.

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He will have a *proven record* of successful promotion and publicity and spend many of his daytime hours improving that record. He will be a top housekeeper, capable of hiring and maintaining a highly efficient staff, accurate with figures, and anxious to become an integral part of the community. Both his employment and character references must be impeccable.

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## ST. LOUIS

Senior citizens, who have reached the age of 60, are being invited to enroll in a Golden Age Movie Club, being launched by Loew's Theatres nationally. They will be admitted to Loew's Theatres at a special price. The Golden Age Club idea is already being used by Arthur Enterprises, Inc., locally. . . . Donald Meyers, a native St. Louisan, who managed the Ritz here before entering the Armed Forces, is now assistant manager at Loew's Mid-City. Rein Rabakukk is the manager at Loew's Mid-City. . . . Ed Arthur, Arthur Enterprises, Inc., was a guest on the new television show, "Frankly Speaking," discussing censorship. . . . Herman Tanner, Vandalia exhibitor, was in town arranging a special program to coincide with the National Plow Contest slated to be held in Vandalia Sept. 17-19. He says that more than 30,000 persons are expected to enter the contest.

## SALT LAKE CITY

"Lassie" was given a red-carpeted welcome for her personal appearance at the Rialto in connection with 20th-Fox's "Lassie's Great Adventure." Accompanied by Jon Provost (Timmy) and his mother, Mrs. Cecil Provost; Rudd Weatherwax, Lassie's trainer and owner; and Sam Williamson, Lassie's handler, the dog made appearances at the theatre in the afternoon and in the evening at the Valley Vu and Woodland Drive-Ins. They also visited the Shriners' Hospital for Crippled Children, where the collie and Jon Provost delighted many young patients.

## SAN ANTONIO

The newest "Gidget," 18 year old Cindy Carol, was to be a visitor here at a special showing of "Gidget Goes To Rome" at the Majestic. Two free tickets were given to those who opened a new account or deposited \$5 or more in their present account with the San Antonio Savings Association. Miss Carol was to leave here for the Dallas-Fort Worth area for other personal appearances. . . . Lynn Krueger, manager, Majestic, ace flagship downtown of the Interstate Theatres, observed his 17th wedding anniversary with Mrs. Krueger. . . . Pola Negri has been signed by Walt Disney Productions to star in her first motion picture in 20 years. Miss Negri was a famed silent film star in the 1920s and 1930s. Miss Negri will play an eccentric jewel fancier in the Disney feature, "The Moon-Spinners," a suspense drama costarring Hayley Mills and Eli Wallach. Shooting on the film is to begin in early September on the island of Crete. Miss Negri was named a beneficiary in the estate of the late Mrs. Margaret West. She has been allotted lifetime occupancy of Mrs. West's home and an annuity of \$1,250 a month, plus minor bequests in jewelry, art objects, and furnishings. She and Mrs. West, friends for 30 years, had been making their home together in San Antonio. . . . Eva Six was in San Antonio to promote American International Picture's "Beach Party," now showing at the Texas. . . . Joske's of Texas, largest department store in the city, is offering 50 pairs of free movie tickets to the Majestic each week during August to youngsters as one of the many prizes in its "Back-to-School" promotion. . . . The Windsor Cinerama, Houston, Tex., is running a series of advertisements in the local newspapers calling attention to the showing of the MGM-Cinerama feature, "How The West Was Won." . . . William Brammer's sensational novel of Texas politics, "The Gay Place," will be made into a movie



Stanley Warner Philadelphia managers recently received U.S. Bonds from Jack Jaslow, distributor for Janus Films, for outstanding campaigns and results on "Bernadette Of Lourdes." Shown, left to right, are Paul Castello, SW district manager; Robert Kessler, manager, Benn; Joseph Forte, manager, Waverly; Domenic Lucente, manager, Broadway; John Purtel, manager, Midway; and Benn Blumberg, SW district manager.

with location shooting to start in Austin next spring. Columbia Pictures has announced that James Garner will replace Paul Newman in the lead role. . . . James Bostic and G. C. Roberson have entered into a lease-purchasing arrangement for the suburban deluxe Valley, El Paso, Tex. They take over the theatre from C. C. Dues and will expand operations to seven days from the present three day operation. The new owners also plan to present live stage shows at the Saturday matinees. Ruben A. and Ralph F. Calderon were leasing and operating the theatre on week-ends. Ralph Calderon presently operates the Cactus Drive-In, El Paso. Ruben A. Calderon is now residing in Chihuahua, Mexico, where he heads the operation of 37 theatres which were nationalized by the Mexican government. . . . Harold Moore, operator, Cove at Cooperas Cove, Tex., has signed a contract with the Lou Walters Sales and Service Co., Dallas, to remodel the Cove.

## SEATTLE

Winners of the Variety Club annual golf tournament were Jack Portin, Variety Club trophy winner, and Kathleen Green in the ladies division. The Ed Lamb Trophy for low net was won by Bud Saffle. . . . Mrs. Donald Adkins, San Jose, Calif., was the 100,001st person to buy a ticket to "How The West Was Won," now in its fourth month at the Martin Cinerama Theatre. Jack Hamaker, manager, celebrated the event by awarding

## "Cleo" In Soft Covers

A record number of five softcover books, totaling 1,450,000 first-print copies, will be issued in conjunction with 20th Century-Fox's "Cleopatra," the Todd-AO spectacle which has its world premiere June 12 at New York's Rivoli Theatre.

Four of the five books will be titled "Cleopatra." The fifth is titled "My Life With Cleopatra," written by the film's producer, Walter Wanger, in collaboration with freelance writer Joe Hyams. Bantam Books, the publisher, has just brought it out with an initial print run of 500,000.

Bantam is also putting out a study of the Egyptian temptress by Emil Ludwig, for which the initial run will be 200,000 copies. The three other Cleopatra tomes are by Jeffrey K. Gardner (Pyramid), Carlo Franzero (New American Library), and H. Rider Haggard (Pocketbooks).

Mrs. Adkins several prizes, including a refund for the tickets, two dinners at a Seattle restaurant, a record album, a carcoat, candy, two pro-football game tickets, and passes for the next Cinerama feature, "It's a Mad, Mad, Mad, Mad World."

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# MPAA President Eric Johnston Dies; Career Devoted To Films, Government

WASHINGTON, D. C.—Eric A. Johnston, 66, president, Motion Picture Association of America, died at George Washington University Hospital.

He became ill in July following his return from a trip to Europe. Physicians found him to be suffering from a cerebral thrombosis, or stroke. He had been in critical condition for over a month.

Educated as a lawyer, he devoted his career to business and to governmental service. He served four terms as president of the Chamber

of Commerce of the United States and administered the motion picture industry's code of self-censorship for 18 years.

Born in Washington, he had long been a resident of Spokane. He was a graduate of the University of Washington.

He served a number of boards and commissions during World War II under both Presidents Roosevelt and Truman. Recently, he had served on the National Citizens Committee for NATO.

He was elected president of the Motion Picture Association of America in 1945, succeeding the late Will Hays. His original five-year contract, calling for a salary of \$125,000 plus expenses, was renewed several times.

He is survived by his wife and two daughters.

## Herts-Lion, Davis Deal

BOSTON—In a joint announcement from Kenneth Herts, president of Herts-Lion International, and Davis Film Distributors, Inc. of Boston, a distribution agreement has been made for the Herts-Lion product in the New England area.

The distribution agreement includes the current releases such as "A Matter Of Who" and other box office hits. It also includes the recently acquired 17 Warner Brothers releases such as "Marjorie Morningstar," "Blowing Wild," and "Court Martial Of Billy Mitchell."

The strength shown by various film reissues in test engagements across the country have shown such properties to be valuable additions to theatre programs. This, together with the current shortage of product, has brought them back for another round of big-screen showings.

## "Gidget" Saves Money

Columbia Pictures will promote Jerry Bresler's production of "Gidget Goes to Rome," via a major tie-in with a number of the nation's largest and most promotion-minded savings banks. The keystone of the promotion is an across-the-country "incentive" campaign geared toward teen-age savings accounts. The idea, developed by Columbia exploitation forces and merchandised by the participating banks in newspaper advertising and on radio and television, will feature the appealing tie-line, "GIDGET GOES TO ROME, AND SO CAN YOU IF YOU START SAVING NOW."

## Travel Promotes "Thrill"

Universal has arranged a five-day promotion with Furness-Bermuda Lines in connection with "The Thrill of It All."

In specially developed travel promotional contests in Boston, Philadelphia, Pittsburgh, Cleveland and Chicago, tied in with the openings in those cities, participants will be accorded an opportunity to win two all-expense-paid trips to Bermuda in each city.

The Furness-Bermuda Lines contests are also being linked with Universal's key city promotions with the eight national manufacturers of women's apparel who are involved in a Harper's Bazaar tieup with Universal on the film.

## Fox West Coast Theatres To Open New Northridge

BEVERLY HILLS—National General Corp. announced the newest Fox West Coast Theatre, the \$350,000 Fox Theatre in Northridge, will open its doors Sept. 11.

The opening, to be staged in traditional filmland fanfare of stars, searchlights, music and civic dignitaries, will be sponsored by the Northridge Junior Women's Club for their scholarship fund.

Film distributors and the press have been invited to a "preview tour" of the theatre on Tuesday evening, Sept. 10.

The 806-seat house will feature the most modern innovations, and is equipped to show 35 and 70mm film, CinemaScope and Todd-AO.

The theatre was designed by Clarence Smale, AIA, and Carl Moeller, design partner. J. Walter Bantau, director of construction for Fox West Coast Theatres, has been in charge of the Northridge project, assisted by John Tartaglia.

The Fox Northridge is the latest of new theatre openings in line with an expansion program announced by Eugene V. Klein, president of National General Corp., parent Co. of Fox West Coast.

Other recent openings include theatres in San Jose, Palos Verdes Peninsula and Thousand Oaks—in California—and Albuquerque, New Mexico. Also, the renovated, Fox California, San Diego, has reopened for business.

Elmer E. Haines, veteran of 21 years of theatre management with Fox Inter-Mountain Theatres, and 29 years in the industry, has been named manager of the Fox, Northridge.

Announcement of Haines' appointment by William H. Thedford, Pacific Coast division manager, scheduled to return to Beverly Hills from Europe on September 3, was made here by Bob Smith, district manager of Fox West Coast Theatres, NGC subsidiary.

Haines' previous assignment was city manager for the Fox Theatres in Sidney, Nebraska.

## New Warner-Pathe Dept.

LONDON—With the blessing of Wolfe Cohen, Warner-Pathe's Macgregor Scott is launching a new department to handle reissue programs and those films which will flourish under specialized selling.

Six former Warner or Pathe salesmen will be reengaged to work under Sid Caverson, and each will cover two exchange areas. All W-P departments will give every possible help to make this a success.

The plan is for two pictures to be released monthly as a unit program. New prints will be made and posters and advertising accessories prepared to feature both pictures.

The first four "Warner-Pathe Specials" will be "Mister Roberts"—"Tommy the Toreador"; "Dial 'M' For Murder"—"Ice Cold in Alex"; "The Flame and the Arrow"—"Carry on Sergeant"; and "Rio Bravo"—"The Bugs Bunny Show."

It is anticipated each program will average some \$60,000 in the market, which is considerably more than would be garnered from tv sales here.

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# SERVISECTION

THE CHECK-UP of all Features and Short Subjects  
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



AUGUST 28, 1963

SECTION TWO  
VOL. 70, No. 9

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy  
CAR—Cartoon  
COMP—Compilation  
D—Drama  
DOC—Documentary  
MD—Melodrama  
MU—Musical  
W—Western  
NOV—Novelty  
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinemascope  
CS—CinemaScope  
DC—DeLuxe Color  
DS—Dyaliscope  
EC—Eastman Color  
MC—MetroColor  
PV—Panavision  
RE—Reissue  
TC—Technicolor  
TE—Technirama  
TS—Totalscope  
VV—VistaVision  
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program  
6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain  
6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made  
6210 PAYROLL—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English  
6302 PLAY IT COOL—MU-74m.—Billy Fury, Anna Palk—5065 (7-10-63)—Fair programmer—English  
6212 RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western  
6305 SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

### COMING FEATURES IN ORDER OF RELEASE

- June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron  
Aug. CRY OF BATTLE—Van Heflin, Rita Moreno  
Oct. WAR MADNESS  
Oct. GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller

### COMING

SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld

### AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller  
716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup  
810 BEACH PARTY—C-100m.—(Pathe-Color; PV)—Bob Cummings, Dorothy Malone, Frankie Avalon—5069 (7-24-63)—Entertaining comedy has angles  
705 BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer  
807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick  
706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers  
802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English  
718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup  
803 OPERATION BIKINI—D-80m.—(Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program  
711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer  
717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry  
715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made In Denmark; dubbed in English  
714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English  
707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English  
713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angell, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half  
YOUNG RACERS, THE—D-82m.—(Pathecolor)—Mark Damon, William Campbell, Luana Anders—5077 (8-21-63)—Auto racing action aimed at youthful set.

### TO BE REVIEWED

- BLACK CHRISTMAS—(EC)—Boris Karloff  
CALIFORNIA—Jock Mahoney, Faith Domergue  
DEMENCIA # 13—William Campbell, Luana Anders—Filmgroup  
ERIK, THE CONQUEROR—(C)—Cameron Mitchell  
FEAR—Boris Karloff  
FLIGHT INTO FRIGHT—John Saxen, Leticia Roman  
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

- |                              |         |
|------------------------------|---------|
| • Act One                    | WB      |
| • Air Patrol                 | A1 Fox  |
| • All The Way Home           | A2 Par. |
| • Almost Angels              | A1 BV   |
| • Amazons of Rome            | A2 UA   |
| • America America            | WB      |
| • Any Number Can Play        | MGM     |
| • Aphrodite, Goddess Of Love | Emb.    |
| • Army Game, The             | For.    |
| • Arturo's Island            | B MCM   |
| • As Nature Intended         | For.    |
| • Assignment Outer Space     | A1 A-I  |

## PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF







J

- Jason and the Argonauts... Johnny Cool... Jumbo... Just For Fun

K

- Kid Galahad... Kill or Cure... King Kong vs. Godzilla... King Of The Mountain... Kings Of The Sun... Kiss Of The Vampire... Kisses For My President

L

- L-Shaped Room, The... Lady And The Tramp... Ladybug, Ladybug... Lady For A Knight... Lady In A Cage... Lancelot And Guinevere... Landru... Lassie's Great Adventure... Last Train From Gun Hill... Lawrence Of Arabia... Lafayette... Law Of The Lawless... Lazarillo... Le Amiche... Legend Of Lobo... Legionnaire... Leopard... Light Fantastic... Lilies Of The Field... Lilith... List Of Adrian Messenger... Long Absence... Long Flight... Long Ships... Love And Larceny... Love At Twenty... Love Is A Ball... Love Makers... Love With The Proper Stranger... Lover Come Back... Loves Of Salammbo

M

- Madame... Magnificent Sinner... Mail Order Bride... Main Attraction... Manchurian Candidate... Man From The Diners' Club... Man In The Middle... Man Who Knew Too Much... Maniac... Man's Favorite Sport... Marilyn... Mary Poppins... Marriage Of Figaro... Mary, Mary... Masque Of The Red Death... McLintock... Merlin Jones... Mighty Ursus... Mind Benders... Miracle Of The White Stallions... Mondo Cane... Monkey In Winter... Mouse On The Moon... Move Over, Darling... Murder At The Gallop... Muriel... Mutiny On The Bounty... My Fair Lady... My Hobo... My Name Is Ivan... My Six Loves... Mystery Submarine

N

- Nature's Sweethearts... New Kind Of Love, A... Night Is My Future

PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson... RHINO—(MC)—Harry Guardino, Robert Culp... SEVEN FACES OF DR. LAO, THE—(WS; C)—Tony Randall, Barbara Eden... SMOG—(WS)—Annie Girardot, Renato Salvatore... SUNDAY IN NEW YORK—(MC)—Jane Fonda, Cliff Robertson... VICE AND VIRTUE—Catherine Daneuve, Annie Girardot, Robert Hassenin... VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan... VIVA LAS VEGAS—(PV; MC)—Elvis Presley, Ann Margaret

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

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COMING FEATURES IN ORDER OF RELEASE

Oct. NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons... BECKET—(PV; EC)—Richard Burton, Peter O'Toole... CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Carroll Baker, Martha Hyer... CIRCUS—(TC)—John Wayne, Claudia Cardinale, Rod Taylor, Rita Hayworth... FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress... LAW OF THE LAWLESS—(TC)—Dale Robertson, Yvonne De Carlo, William Bendix... LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern... LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood... PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn... SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner... SON OF CAPTAIN BLOOD, THE—(TC)—Sean Flynn, Ann Todd... WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett... WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John

20TH CENTURY-FOX

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216 AIR PATROL... 304 DAY MARS INVADED EARTH, THE... CLEOPATRA... 217 FIREBRAND, THE... 218 FIVE WEEKS IN A BALLOON... 212 HAND OF DEATH... 317 HARBOR LIGHTS... 313 HOUSE OF THE DAMNED... LEOPARD, THE... 223 LOVES OF SALAMMBO, THE... 302 MARILYN... 307 NINE HOURS TO RAMA... 316 POLICE NURSE... 306 ROBE, THE... 301 SODOM AND GOMORRAH... 309 STRIPPER, THE... 308 THIRTY YEARS OF FUN... 315 YELLOW CANARY, THE... 303 YOUNG GUNS OF TEXAS

COMING FEATURES IN ORDER OF RELEASE

Sept. LASSIE'S GREAT ADVENTURE—(CS; DC)—June Lockhart, Hugh Reilly... Sept. CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March... YOUNG SWINGERS, THE—(CS)—Molly Bee

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron... GOOD SOUP, THE—(CS)—Franchot Tone, Annie Girardot... MOVE OVER DARLING—(CS; C)—Doris Day, James Garner... PLEASE, NOT NOW!—(CS)—Brigitte Bardot... QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens... SHOCK TREATMENT—Stuart Whitman, Carol Lynley... TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee... THIRD SECRET, THE—Richard Attenborough, Margaret Leighton... THUNDER ISLAND—Gene Nelson, Fay Spain... WHAT A WAY TO GO!—(CS; C)—Shirley Maclaine, Paul Newman, Robert Mitchum... WINSTONE AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen









# CLASSIFIED ADVERTISING

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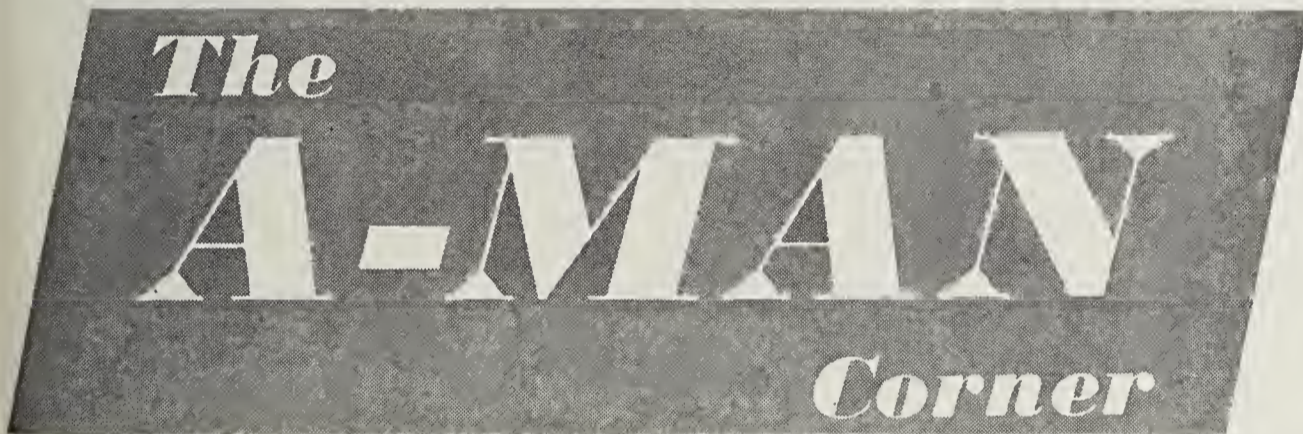
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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

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**DRIVE-IN THEATRE MANAGERS** and trainees: Due to expansion of Redstone Drive-In Circuit, we need managers and trainees for deluxe drive-in theatre. Excellent opportunities for long term career. Many company benefits. BOX A821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**MANAGER FOR DRIVE-IN theatre,** located in western Massachusetts. Experience necessary. This is year round position and has excellent opportunities for right man. BOX B821, c/o M. P. EXHIBITOR, 317 Broad St., Phila., Pa. 19107.

**MANAGER AVAILABLE,** experienced all phases, first-run conventional. Promotion minded, married and sober. Prefer Midwest or Eastern states. BOX C821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**PROJECTIONIST,** licensed, knows theatre business, very strong ideas. Also film technician 20 years, live N. Y. C., married, no children. Would like to relocate in Florida or California. BOX D821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**ASSISTANT MANAGER** wanted for art house operation in Philadelphia area. Starting salary \$75 a week with increases depending on performance. Good opportunity for right person. BOX E821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**DRIVE-IN THEATRE (new)** draws from large area. Proven moneymaker. Other interests reason for this ad. \$15,000 will handle. Write P.O. BOX C-8, Grand Rapids, Mich. 49506.

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**FOR LEASE:** 800 seats, 8 year lease. Coca-cola machines and candy brings profits of \$10,000 yearly. Box-office receipts \$60,000 yearly. Wants \$25,000. Cash needed \$10,000. In mixed neighborhood and in metropolitan area. Booking combination prevents partners from devoting full time to theatre. SIDNEY S. KULICK, Lic. Real Estate Broker, 630-9th Ave., New York, Circle 6-1383.

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**COMPLETE SEATING SERVICE.** Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

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Never in motion picture history has any picture had so many people pay so much money to see it in so short a period of time! Already called "the top grosser of all time," Cleopatra, a Todd-AO release, opened at 44 theatres in the U.S. and Canada through August. All 44 theatres are equipped with 70mm projectors... and 30 of them have Norelco 70/35's.

"Cleopatra," "Lawrence of Arabia," "Ben Hur" and "Around the World in 80 Days" are some of the many fabulous 70mm attractions already released. Many more are coming. The best

way for your theatre to share in their boxoffice power is to be equipped to show them in all their spectacular brilliance.

**A NEW NORELCO AAII UNIVERSAL 70/35 PROJECTOR** has just been developed. Incorporating 18 major technical improvements, the new AAII is world's most advanced 70mm projector. What's more, in less than 4 minutes, it converts to the most modern, rugged and troublefree 35mm mechanism, too!

**For today and tomorrow... Norelco 70/35 is your wisest investment.**

The 1962 Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

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MOTION PICTURE EQUIPMENT DIVISION



MOTION PICTURE

# EXHIBITOR

SEPTEMBER 11, 1963

Volume 70

No. 10

IN THREE SECTIONS • THIS IS SECTION ONE

*Presenting...*

*The International*

**LAUREL  
AWARDS**

*1963 Season*



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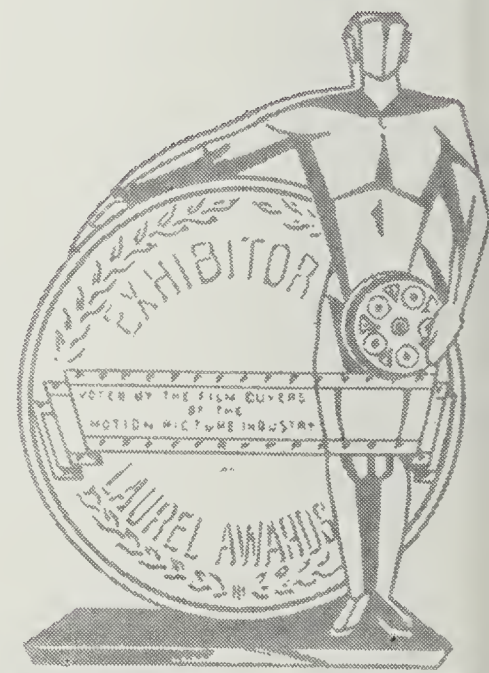
**ROBERT WALKER**

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1963

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Volume 70 • No. 10

SEPTEMBER 11, 1963

## THE ALTERNATIVE IS DESTRUCTION

COMPETITIVE BIDDING is considered by many theatre operators to be nothing more than collective extortion. That may be blunt, but it is the truth in the way in which it works out.

From its inception, this industry considered many factors before making a decision on where a picture would play and when. The type of theatre, location, transit facilities, and possible film rental return—all were important. Unfortunately, this is no longer the case. The constant upward price spiral has brought the little fellow into the bidding arena with his larger competitors. With no incentive to remain in his customary playoff spot, he is willing to gamble on a moveup. Both he and the distributor choose to ignore potential damage to clearances and resultant deterioration or complete confusion as the picture plays off. The small exhibitor, in some cases, hopes his competitor will buy him out.

Despite all claims to the contrary, distribution is in favor of bidding. They obtain guarantees and consider that they have nothing to lose. They are wrong. They have an industry to lose, and unbridled bidding is the shortest route to destruction.

One distributor who professes to be a friend of exhibition, likes to boast of how fair he and his company are. He is not in favor of bidding, he says, while pushing bidding for all it's worth. Exhibitors familiar with his double-talk are of the opinion that with him for a friend, you don't need any enemies.

Anything that is compulsory plainly stinks. Bidding more and more is becoming compulsory. The exhibitor must yield. He can't bargain elsewhere. The shortage of quality product keeps him in his place. The public interest be damned. Put your guarantee on the line and you win—regardless of where your theatre is or how much you gross.

To most exhibitors, bidding is an effort to see just how

much trouble can be caused in an area and just how soon competing theatremen can be at each other's throats.

Perhaps it is wrong to castigate bidding as the only culprit. Actually, it is the abuse of bidding that is mainly at fault. We know of two distributors who had close contacts with a large chain of theatres. They sold this circuit film for five to 10 per cent terms, and some holdovers they gave for nothing, depriving independent exhibitors of an opportunity to buy life-giving product. We are aware that this statement could not be made unless actual figures, feature names, and dates were in our possession. Well, we have them.

The bidding scandal is a story of special privileges and immunity to prosecution due to a product shortage. Also, it helps to know the right people in Washington, some of whom have wound up on distribution payrolls.

Concentration of so much power in so few hands is contrary to the interest of the public and the industry as a whole. We have been flooded with praise for our outspoken editorial stand on this subject. Exhibitors ask, as do we, why doesn't the Department of Justice make distributors screen their pictures for all potential bidders and then announce the results openly? Why is so much of the bidding procedure conducted under the table? We wish, sincerely, that we had the answers to these questions. All we can say is that too often the Department of Justice seems to close its eyes to injustice.

The bidding process as it is now constituted is an open door to business abuses. Unless it is radically overhauled to bring it in line with the realities of this business, it should be scrapped and some fair method of doing business substituted in its place.

We will either do something about this problem on an all-industry level or we will continue to chip away at the very foundations of this industry until it crumbles. The task is not an easy one, but the alternative is unthinkable.

## BACKING UP WORDS WITH DEEDS

RECENTLY, we were privileged to see the Warner Brothers short subject on forthcoming product. If we had our way, every exhibitor would see this advance glimpse of as potent an array of screen entertainment as has ever been presented by a single film company.

The boys at Warners call it the finest group of motion pictures in the company's history, and those who see the subject will agree. The key word is variety, and represented are dramas, comedies, adventures, spectacles, musicals, top stars, eager new faces, and the best talent available.

Take a look at Warner Bros. future: "4 For Texas"—Frank Sinatra, Dean Martin, Anita Ekberg, Ursula Andress; "The Great Race"—Burt Lancaster, Jack Lemmon; "America America"—Elia Kazan's drama starring newcomer Stathis Giallelis; "Rampage"—Robert Mitchum, Elsa Martinelli, Jack Hawkins; "Mary, Mary"—Debbie Reynolds, Barry Nelson, Michael Rennie, Diane McBain; "Ensign Pulver"—Robert Walker, Burl Ives, Walter Matthau; "The Long Flight"—Richard Widmark, Carroll Baker, Jeffrey Hunter, Spencer Tracy, James Stewart; "The Incredible Mr. Limpet"—Don Knotts; "Youngblood

Hawke"—James Franciscus, Suzanne Pleshette, Genevieve Page; "A Distant Trumpet"—Troy Donahue, Suzanne Pleshette; "The Out-Of-Towners"—Glenn Ford, Geraldine Page; "The Castilian"—Cesar Romero, Frankie Avalon, Brodcrick Crawford; "Seventeenth Summer"; "Dead Ringer"—Bette Davis, Karl Malden; "Palm Springs Weekend"—Troy Donahue, Connie Stevens, Ty Hardin, Stefanie Powers; "Act One"—George Hamilton, Jason Robards, Jr.; "Sex And The Single Girl"; "The Missourian"; "Robin And The Seven Hoods"—Frank Sinatra, Dean Martin, Joey Bishop, Sammy Davis, Jr.; "Wall Of Noise"—Suzanne Pleshette, Ty Hardin, Dorothy Provine; "Kisses For My President"—Polly Bergen, Fred MacMurray; "The Undefeated"; and two musical giants, "My Fair Lady," starring Audrey Hepburn and Rex Harrison, and "Camelot."

Any theatremen will recognize that there is something here for every type of audience. See the product reel if you can. It makes you proud to be part of this industry. There are good things coming from Warner Brothers to theatres everywhere. The men at Warners are backing up words with deeds.

**M-G-M IS ON  
THE MOVE!**

**A BEST-SELLER BECOMES**

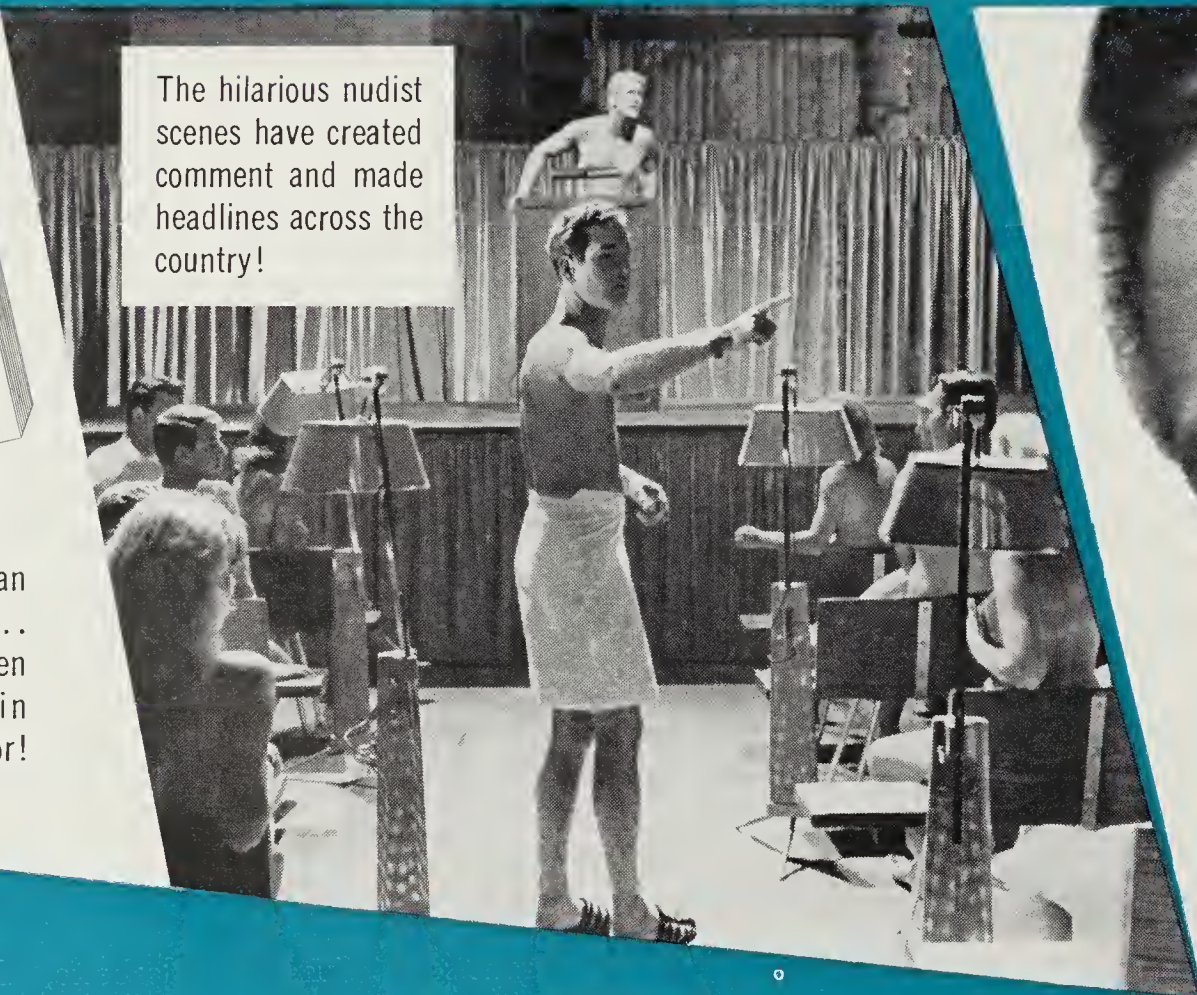
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**THE  
BOLD  
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New-star discovery,  
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**THE PRIZE**



Co-starring  
**ELKE SOMMER** DIANE BAKER · MICHELINE PRESLE  
GERARD OURY · SERGIO FANTONI with KEVIN MCCARTHY

AND **EDWARD G. ROBINSON** as Dr. Stratman

screenplay by NEST LEHMAN based on the novel by IRVING WALLACE directed by MARK ROBSON A PANDRO S. BERMAN PRODUCTION PANAVISION® and METROCOLOR

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Gold Bands

Linda Carignan, daughter of Leo Wayne Carignan, associated with 20th Century-Fox Albany, N.Y., exchange for 30 years, and now manager, Community Theatres, Catskill, N.Y., and Mrs. Carignan, was married to **James A. Talerico** at Colonie, N.Y.

Jayne Marcia Piper was married to **Nathaniel Higgins III** at Larchmont, N.Y. The bride's father is **J. William Piper**, executive assistant to the president of Paramount International Films.

### Obituaries

**Archie Berish**, 56, head booker for RKO Theatres, died in Forest Hills, N.Y. He had been with RKO Theatres since 1948, and prior to that was head booker for Warner Brothers' film exchange. He is survived by his wife and a son.

**Ralph Brambles**, 76, for many years supervisor of Luzon Theatres, Inc., died of acute leukemia at Manila, Republic of the Philippines. An industry veteran, he retired in 1962 and visited Australia, where he intended to reside. It was while on a return visit to Manila that he was stricken with his fatal illness. He is survived by his wife, two sons, two daughters, and seven grandchildren.

**Frank L. Bryan**, 57, formerly treasurer, Skouras Theatres Corporation and one time associated with National Theatres, died at his Teaneck, N.J., home. He is survived by his wife and two children.

**Mrs. Mary Freiberg**, 76, mother of **Joseph Freiberg**, head of the sales accounting department and executive assistant to Columbia Pictures vice-president and general sales manager **Rube Jackter**, died in the Bronx, New York City. Besides her son, she is survived by her husband.

**Robert A. Hynes**, 54, manager, RKO Keith's Memorial, Boston, Mass., died after a brief illness. He had been with RKO Theatres for the past five years. He is survived by his wife and a daughter.

**Winfield W. Love**, 54, former manager, Seaside, Somers Point, N.J., and a real estate salesman in Ocean City, N.J., died of a heart attack at the wheel of his car in Ocean City. He was a resident of the Somers Point area for 30 years. Surviving are his wife, four sisters, and a brother.

**Earl I. McClintock**, a member of the board of directors of Paramount Pictures since 1936, died at his Annandale, N.J., home.

**E. J. Mannix**, 72, who until his semi-retirement in 1956 was for 28 years vice-president and general manager, MGM Hollywood studios, and until last year a member of the board of directors of the Motion Picture Academy of Arts and Sciences, died of a heart attack at his Beverly Hills, Cal., home, following a long illness. He also served as president and vice-president of the Association of Motion Picture Producers representing major studios. He maintained offices at the MGM studios where he was in an advisory capacity. He is survived by his wife.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., SEPT. 9

## Reorganized NCA Battles Unreasonable Film Rentals

MINNEAPOLIS—In a bulletin issued by the reorganized North Central Allied, Ben Berger claimed that nine out of 10 exhibitors in Minnesota, the Dakotas, and Wisconsin face the loss of their theatres because they can't afford the rentals for top product needed to bring in audiences.

Berger urged support of new NCA president Ray Vonderhaar, adding that in the years that NCA has been dormant, "the exhibitors have taken a kick in the pants."

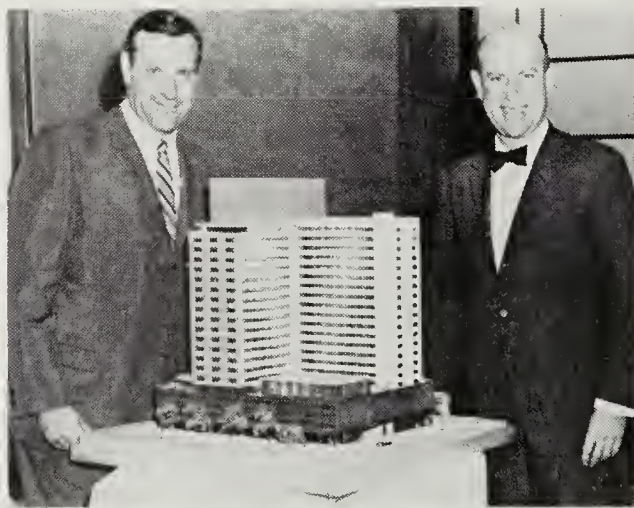
He urged NCA memberships to reenlist in the fight "to force distribution to adopt policies in line with the realities of present-day exhibition."

**Otto A. Siegel**, 67, one of the founders and a charter member of Tent Seven, Variety Club of Buffalo, N.Y., died. He formerly was a district sales manager in Buffalo for Universal, and also in the Omaha office. Earlier, he was a salesman for the Buffalo branch of MGM. He came to Buffalo about 50 years ago. At the time of his death, he was co-owner of Siegel's Liquor Store and owner of the Park Terrace Dress Shop, Kenmore, N.Y.

**Samuel Stern**, 88, a pioneer in the manufacture of motion picture equipment, who was associated with the late **Sigmund Lubin** in the production of early movies, died in Einstein Medical Center, Philadelphia, Pa. He retired from business 12 years ago. He is survived by a son and two daughters.

**Archie Leonard Trebow**, 58, director of construction, maintenance and purchasing of Balaban and Katz, Chicago, Ill., died in his office. He joined B & K 37 years ago. Survivors include his wife, a daughter, his father, and three grandchildren.

**Hal C. Young**, 69, one of National Screen Service's first employees and for years attached to their home office contact and sales departments, and who retired in 1948, died of a stroke at his Sarasota, Fla., home.



**Preston R. Tisch**, left, president, Loew's Hotels, and **Laurence A. Tisch**, president and board chairman, Loew's Theatres, Inc., examine a scale model of the new **City Squire Motor Inn**, the sixth building constructed by Loew's Hotels in New York City within two years.



## BROADWAY GROSSES

### Holdovers Show "Legs"

NEW YORK—Generally satisfactory hold-over business and several promising newcomers sparked the Broadway first run scene.

"**A Ticklish Affair**" (MGM). Paramount reported the third week as \$18,000.

"**The Thrill Of It All**" (U). Radio City Music Hall, with stage show, claimed \$95,000 for Thursday through Sunday, and \$150,000 for the sixth week.

"**The Great Escape**" (UA). DeMille did \$21,000 on the fourth (six days) week.

"**How The West Was Won**" (MGM-Cinerama). Loew's Cinerama announced \$30,000 for the 23rd week.

"**Wives And Lovers**" (Paramount). Loew's State claimed \$17,000 for the second session.

"**The Caretakers**" (UA). Astor stated the third, and final, week was \$15,000.

"**Irma La Douce**" (UA). Victoria had \$13,-500 on the fifth week of a move-over.

"**Lawrence Of Arabia**" (Columbia). Criterion reported \$39,000 for the 38th week.

"**Cleopatra**" (20th-Fox). Rivoli stated it did \$65,000 on the 12th week.

"**For Love Or Money**" (U). RKO Palace claimed \$13,000 for the fourth, and last, week.

### Puerto Rico Monopoly Suit

SAN JUAN, PUERTO RICO—Puerto Rican Secretary of Justice Hiram Cancio filed suit in the San Juan Superior Court against Rafael Ramos Cobian, his son, five Cobian-owned enterprises, four top Cobian executives, and Puerto Rican millionaire Teodulo Llamas, for alleged "conspiracy to restrain and monopolize the business of theatres and movie-houses in Puerto Rico."

Cancio asked the Court to break up the Cobian enterprises which control and operate a total of 36 theatres in Puerto Rico—25 of them in metropolitan San Juan. The court is also asked to prohibit Cobian from rebuilding his organization in the future and regaining his alleged "monopolistic" control of the island movie-showing business. Cobian rejected the government's monopoly charges against him and blamed the government for the lack of more competition in the local motion picture theatre industry. Cobian stated that his lease contract with the 14-theatre Llamas chain—one of the chief points in the government's charges—expires Oct. 31 and he indicated that it would not be continued because it proves too costly for his Commonwealth Theatres of Puerto Rico, Inc.

Cobian declared that the government imposes so many requirements that the project of building new theatres is too costly. He strongly criticized the 20 per cent tax on movies, and pointed out that despite this tax, local theatres were still charging a lower admission than on the mainland. He also argued that any competitor of his can get a first-run movie if the offer is high enough and pointed to the case of the New Cortes Theatre which outbid Cobian for the first-run showing of "Irma La Douce," and "they got it!"

# Hyman Forecasts Boxoffice Boom

**Cites Distrib Meetings  
As "Fruitful"; September  
To Easter Season Shapes  
As Highly Successful**

NEW YORK—At the end of two weeks of meetings with the sales and promotion chiefs of the major distribution companies, American Broadcasting-Paramount Theatres vice-president Edward L. Hyman is forecasting a period of success ahead which "promises to make history at the boxoffice of theatres throughout the United States and Canada."

The leader in the drive for orderly distribution of quality motion pictures throughout the year, Hyman feels that the general calibre of feature films plus the strengthening of weak links in the more even flow of product can only foretell good for all branches of the industry.

"The meetings we have held over the last two weeks have been the most fruitful of all similar talks we have had with the distributors over the past seven years," declared Hyman. "Each and everyone of the sales managers gave to me a definite commitment on the release of attractions which will, with little doubt, make the period of September through Easter, and even beyond, one of the most highly successful seasons in the recent annals of our business—everything being equal," continued Hyman.

"To all of the fine, understanding men who head the sales departments of the principal distribution companies, and to the promotion heads as well, the exhibitors owe a hearty vote of thanks for the sincere effort they are putting into plans to round out this year and go well into next year to bolster the grosses of theatres everywhere and of every type."

The AB-PT executive added that grassroots promotion of the forthcoming pictures must be accelerated in all runs to substantiate the show of confidence the distributors are dynamically demonstrating with the lineup of quality pictures.

"As I have constantly pointed out over the year, it is not numbers that count but quality. Quality pictures can enjoy extended runs if the exhibitor will exert every effort of promotion and showmanship to make the pictures the successes we all so sincerely hope for," said Hyman.

He declared that he hoped that it was possible for all exhibitors to sit in on his conferences with the individual film companies. "The enthusiastic exchange of ideas and thoughts, the public washing of soiled linen, the general 'I care!' attitude would send the theatre people back to their situations with a renewed feeling of exhilaration that comes only with the great possibility of the fruition of one's most secret thoughts of success. Of course, only the next months can tell if our hopes are to be raised as high as we would all like them to be," says Hyman, "but all in all it looks as though the exhibitors, and therefore the distributors and producers, could very well be on the way to enjoying some of the finest business our industry has had in some years."

Hyman's follow-up conferences with exhibitors in various sections of the country are now underway.

The distribution companies and personnel



Edward L. Hyman, seated left, vice-president, AB-PT, recently met Henry H. "Hi" Martin, seated right, vice-president and general sales manager of Universal, and the company's sales and promotion executives on forthcoming product. Standing, left to right, are Paul Kamey, eastern publicity manager; James J. Jordan, circuit sales manager; Norman E. Gluck, sales coordinator; Richard Graff, assistant to the general sales manager; Herman Kass, executive in charge of national exploitation; and Jerome M. Evans, eastern promotion manager.

taking part in Hyman's recently concluded luncheon meetings were:

**WARNER BROS.**—Morey "Razz" Goldstein, Jules Lapidus, Ralph Iannuzzi, Larry Leshansky, Hal Blumberg, Dick Lederer, Joe Hyams, Ernie Grossman, and Max Stein.

**UNITED ARTISTS**—Jim Velde, Carl Olson, Al Fitter, Gene Tunick, Gene Jacobs, Fred Goldberg, Mike Hutner, and Al Fisher.

**METRO-GOLDWYN-MAYER**—Morris Lefko, Clark Ramsay, Lou Formato, Herman Ripps, Mel Maron, Saal Gottlieb, Harold Zeltner, Emery Austin, and Bill O'Hare.

**COLUMBIA**—Rube Jackter, Bob Ferguson, Jerry Safron, Joe Frieberg, Marty Kutner, Ira Tulipan, and Dick Kahn.

**BUENA VISTA** — Irving Ludwig, Leo Greenfield, Herb Robinson, Howard Hein, Charles Levy, Stuart Ludlum, and Bob Dorfman.

**20TH CENTURY-FOX**—Bob Conn, Bob McNabb, Bill Gehring, Abe Dickstein, Abe Goodman, Adrian Awon, Mort Segal, and Jack Pitman.

**PARAMOUNT**—Charles Boasberg, Hugh Owen, Tom Bridge, Ed DeBerry, Ben Schectman, Jack Perley, Martin Davis, Joe Friedman, Hy Hollinger, and Bernard Serlin.

**UNIVERSAL**—H. H. "Hi" Martin, Norman Gluck, Dick Graff, Jimmy Jordan, Herman Kass, Paul Kamey, and Jerry Evans.

## Paramount Pledges Support Of Orderly Release Program

NEW YORK—Paramount Pictures will demonstrate its support of orderly release proposals by distributing 10 major attractions in the September through December period, general sales manager Charles Boasberg told American Broadcasting-Paramount Theatres vice-president Edward L. Hyman at a meeting of the two companies here.

Boasberg said that Paramount would continue to release at least one top attraction monthly throughout 1964. His announcement was the latest emanating from a series of meetings that Hyman is holding with distribu-

(Continued on page 16)

## Rand Resigns As Head Of MPAA Ad-Pub Unit

NEW YORK—Harold Rand has resigned as chairman of the advertising and publicity directors committee of the Motion Picture Association of America.

Rand, who served as chairman since the beginning of the year, has resigned the post of director of world publicity for 20th Century-Fox to become the director of advertising and publicity for The Landau Company, New York-based film production organization.

In announcing his resignation, Rand stated: "I am leaving the chairman's post with regret. I feel that the work of the committee has been most important and beneficial to the best interests of the industry. Efforts being undertaken to implement the newly-approved public relations program should be encouraged as they mark a significant effort to re-emphasize all that is positive about our business."

"I also hope that efforts made to offset certain editorial practices detrimental to the industry will be continued and intensified by the committee under its new chairman."

## SW Ups Coopersmith

PHILADELPHIA—Frank J. Damis, zone manager for Stanley Warner theatres (Philadelphia and Washington) has announced the elevation of Irving Coopersmith to become head film buyer for the Philadelphia office.

Coopersmith joined the Stanley Warner organization in 1938 and managed several theatres for the company until 1948, at which time he was engaged by the Allied motion picture service as a booker and ultimately became head booker and assistant film buyer.

Coopersmith returned to Stanley Warner in 1961 as booker/buyer and will now be head film buyer for the company's theatres in the Philadelphia area, succeeding Henry Goldman, who has joined the Fabian Theatres organization at New York.

# UA Circuit Dissidents Attack Deal With Naifys Of United California

NEW YORK—The stockholders' committee for better management of United Artists Theatre Circuit, Inc., under the signature of Maxwell Cummings, chairman; Jerome K. Ohbrach, co-chairman; and Walter Reade, Jr., secretary, issued its second letter to stockholders in the battle which seeks to unseat present management and which was to be heard in Superior Court in Baltimore, Md., on Sept. 9.

Developments which it is claimed affect the value of the stock are recited. One of these is the board's refusal to call a special stockholders meeting as requested by the committee.

The letter continues, "Second and most important, present management agreed to exchange shares of the company with one of their group, Marshall Naify, a director, and his relatives. For a 50 per cent interest in United California Theatres, Inc., they proposed to give to the Naify family 740,000 shares of United Artists' stock having a market value in excess of \$10,750,000. The assets which United Artists would thus acquire earned less than \$315,000 for the year 1962, according to figures given to the directors. In other words, your company would be paying approximately 35 times earnings for the Naify interest.

"Upon conclusion of this transaction, the Naify family would own over 40 per cent of the then aggregate outstanding stock of United Artists. Through their ownership in United Artists, they will continue to own 46 per cent of United California, only four per cent less than they presently own. Thus for four per cent of United California, the Naifys will receive approximately 46 per cent of the assets of your company.

"According to the company's last annual report, the book value of the number of shares of United Artists to be transferred to the Naifys is almost \$10,000,000. By contrast the book value of the shares to be transferred by the Naifys, based on the most recent available statement of United California, is less than \$6,150,000—a difference of over \$3,850,000."

Consummation of the United California transaction has been stayed by stipulation to Sept. 19.

## NSS Expands Ad Unit

NEW YORK—Burton E. Robbins, president of National Screen Service Corporation, announced the second of a series of departmental reinforcement and enlargement moves to provide "maximum creative power" for all phases of the company's recently instituted expansive showmanship-aids program.

Announcement stated that the company's advertising and publicity department is being expanded.

First step in the reinforcement moves was taken several weeks ago when Melvin L. Gold was named general sales manager.

NSS announced also that Mrs. Paula Fraser had been added to advertising and publicity director Roger Ferri's staff.

Mrs. Fraser joins NSS after a long association with Paramount. She brings to her new assignment a background of wide experience in film advertising and publicity. In addition to Paramount, she was on the Universal studio publicity staff for several years.

## Century Sues For \$9 Million; Charges Art Film Monopoly

NEW YORK—Combined Century Theatres, Inc., has filed a suit for \$9,000,000 in the United States District Court, southern district of New York, under the Sherman Anti-Trust Act and the Clayton Act against various distributors and exhibitors of art films.

Century Theatres claims there is a conspiracy in preventing certain Century theatres from exhibiting art pictures first-run in Nassau County. Furthermore, that a monopoly exists in Nassau County which deprives the public of its right to see art pictures in certain Century theatres.

The complaint was filed against Bar Harbour Theatre Corp., Westview Theatre Corp., Skouras Theatres Corp., B. S. Moss Theatres Corp., Associated Independent Theatres, Inc., Grenek Realities, Inc., Drake Amusement Corp., B. S. Moss Enterprises, Westminster Theatre Ltd., Bethpage Amusement Corp., Merrick Amusement Corp., Embassy Pictures Corp., Lopert Pictures Corporation, Continental Distributing Inc., Janus Films Incorporated, Times Film Corp., Trans Lux Distributing Corp., Union Film Distributors, Inc., Zenith International Film Corporation, and Columbia Pictures Corporation.

## \$18 Million Budget Set For Filmways Production

NEW YORK—Filmways, Inc., has budgeted more than \$18,000,000 for its 1964 television-motion picture production program, the highest sum in the company's history, it was revealed by Martin Ransohoff, production chief and board chairman of the fast-growing company.

Ransohoff outlined a production program of feature motion pictures, television series, and television pilots. In the motion picture field, Filmways, with Ransohoff producing, will begin filming:

February, "The Sandpiper," starring Elizabeth Taylor, released through Columbia Pictures; March, "The Loved One," from the novel by Evelyn Waugh, with a screenplay by George Eastman; May, "First Love," a modern version of the Ivan Turgenev novel with a screenplay by Norman and Hedda Rosten, released through M-G-M; June, "Muscle Beach," from the novel by Ira Wallach, with a screenplay by the author, through M-G-M; and July, "Lighter Than Air," from the book by Dean Boyd, an M-G-M release.

In television, Filmways will continue in production with its top-rated "Beverly Hillbillies" and "Mr. Ed" shows as well as its new fall entry, "Petticoat Junction." "My Son Goggles" will debut in 1964 as a Filmways Television production and pilot films for "Addams and Evil" based on the famous cartoon characters and an original, "My Son, the Witch Doctor," will be placed into production. In addition, Filmways Television Productions, under the direction of Al Simon, is developing future properties for the home screens.

## MGM's Melniker Heads ADL Industry Division

NEW YORK — Benjamin Melniker, vice-president and general counsel of Metro-Goldwyn-Mayer, Inc., has been named chair-



MELNIKER

man of the motion picture and amusement division of the 1963 appeal of the Anti-Defamation League of B'nai B'rith, it was announced by Norman Tishman, appeal chairman.

In accepting the chairmanship, Melniker stated: "I took this assignment because of my deep conviction that the work of ADL is crucial to American life. Its objectives and aims are well known. This organization enjoys great prestige and status amongst all those who feel profoundly about the right of each of us and our children to grow up in a decent democratic world."

The ADL, founded in 1913, celebrates its golden anniversary this year. It is the first agency organized expressly to combat anti-Semitism on American soil and, in the words of its original charter, "secure justice and fair treatment for all citizens." The funds the ADL seeks this year will be used for the development of a five-point educational and research program designed to combat bigotry and prejudice.

Melniker is associated with a number of civic, philanthropic and motion picture organizations, including Cinema Lodge B'nai B'rith, Motion Picture Pioneers, Engineers Country Club, American Bar Association, et al. He is a director of the Motion Picture Producers Association of America. He has received many honors for his community and philanthropic activities.

## UA Earnings Drop

NEW YORK—The first-half net earnings for 1963 of United Artists Corporation were \$802,000, after provision for income taxes of \$407,000, it was announced by Robert S. Benjamin, chairman of the board. This compares with net earnings of \$2,003,000 for the comparable period of the previous year.

UA's world-wide gross income for the first half of 1963 totalled \$49,971,000 against \$62,066,000 for the same period in 1962.

The six-month net represents earnings of 44 cents per share on the 1,803,542 shares outstanding on June 29, 1963. This compares with net earnings of \$1.11 per share for the first half of 1962.

## Movietone-UPI Split

NEW YORK—Movietone News and United Press International will terminate a 12-year collaboration in the production and distribution of television newsfilm as of Oct. 1.

Mims Thomason, president of UPI, said that the news agency would commence production and syndication of its own newsfilm services for television clients throughout the world.

W. R. Higginbotham, vice-president in charge of production for Movietone, stated that his company, as a result of the change in the emphasis of its production program, has decided to discontinue the servicing of newsreels for exhibition in the U. S.



## Wash. Welcomes First New Theatre In 13 Years

WASHINGTON, D.C.—Loew's Embassy, on Florida Avenue near Connecticut, the capital's first new theatre in 13 years, had a gala opening under the auspices and for the benefit of the American Newspaper Women's Club and National Cultural Center.

Governor Averell Harriman, and Mrs. Harriman, honorary chairman of the benefit committee, cut a large 70-mm film strip, officially opening the 567-seat theatre.

Arthur M. Tolchin, assistant to the president and executive in charge of theatre operations for Loew's Theatres, Inc., promised that all of the resources of the vast entertainment organization would be put behind the new operation to provide the very best in screen entertainment in a beautiful, comfortable environment.

In addition to Tolchin, among the Loew's executives who came to Washington for the premiere were Bernard Myerson, executive vice president; Ernest Emerling, vice president; Charles H. Kurtzman, general manager; Orville Crouch, Loew's southern division manager; and Lloyd Jacobs, assistant director of engineering.

Hundreds of society and diplomatic notables attended the unveiling of the new showcase theatre and the world premiere of Paramount's "Wives and Lovers."

Representing Paramount Pictures were Bernard Serlin, national public relations executive, and Herbert Gillis, Washington branch manager.

Loew's and Cresta wines were hosts at a champagne party following the premiere.

## Fox Promotes Wolf

NEW YORK—The appointment of Wolfgang Wolf, leading international film executive, to the post of general manager of 20th Century-Fox in Germany was announced by Seymour Poe, executive vice-president. Wolf replaces Gotthard Dorschel, 20th-Fox manager in Germany since 1956, who will remain with the company for some time in an advisory capacity.

Wolf, with a broad executive background in the picture industry, will base in Frankfurt, moving there from Vienna where, since 1953, he has headed the Austrian office of MGM.

## Youngstein Rejoins United Artists In New Status As Indie Producer

### Embassy In Three Appeals Against Md. Censorship

BALTIMORE, MD. — Three appeals against Maryland State Board of Motion Picture Censors seeking to over-rule the board's cuts on three films has been filed in City Court by Embassy Pictures.

The three films are "Seven Capital Sins," "Night Is My Future," and "Landru."

Counsel for Embassy claim that the censors' decision is capricious and arbitrary and not in conformity with the Maryland censorship statute, and also that the statute itself is unconstitutional and unenforceable.

### Del. Bias Bill Pending

WILMINGTON, DEL.—Delaware's General Assembly reconvened at Dover Sept. 9.

Pending legislation includes an anti-bias bill which has been approved by the State Senate and is now pending in the Revised Statutes Committee of the House of Representatives.

Meanwhile, the State Supreme Court has been asked to rule whether present state law, permitting proprietors of theatres, restaurants, and other places of public accommodation to exclude persons whose presence would be objectionable to a majority of patrons, popularly called "the innkeepers' law," is unconstitutional when used to exclude Negroes.

Most Delaware theatres are voluntarily integrated. Mayors of 10 towns in Sussex County, southernmost of Delaware's three counties, secured desegregation in June.

### Sunshine Heads IFIDA Fete

NEW YORK—Mort Sunshine has been named executive coordinator for the forthcoming annual IFIDA International Film Awards Dinner, to be held at the Americana Hotel on Jan. 21, according to an announcement by Dan Frankel, chairman of the dinner committee.

NEW YORK—Robert S. Benjamin, chairman of the board of United Artists, announced that Max E. Youngstein has signed a multi-picture, three-year agreement with United Artists.

His first production in preparation will be "The Well at Ras Dega," based on an original story by Robert Ruark and Sy Bartlett.

One of the original members of the new management group that took over the reins of United Artists in 1951, Youngstein was a vice-president and member of the board of directors of the company when he resigned in 1962 to join Cinerama, Inc., as executive vice-president.

In welcoming Youngstein in his new status as an independent producer, board chairman Benjamin declared: "It is a pleasure to have Max Youngstein back on the United Artists team. During his 11 years with the company Max contributed enormously to UA's growth.

"He was particularly active and successful in his dealings with independent producers and in assembling production packages to be released through United Artists.

"It was inevitable that sooner or later Max Youngstein would strike out on his own as an independent producer, and we at United Artists are happy and proud to be able to resume our association with Mr. Youngstein in his new role."

Youngstein recently completed assignments as executive producer on "The Best of Cinerama," and executive producer on "Fail-Safe" for Columbia Pictures. He was also special consultant for 20th Century-Fox Films on "The Winstone Affair."

### Kennedy Heads Fox Branch

NEW ORLEANS—Gerald S. Kennedy has been named branch manager for 20th Century-Fox in New Orleans, effective immediately, it is announced by Joseph M. Sugar, vice-president in charge of domestic sales.

Kennedy joined Fox in New Orleans, in November, 1936, first as a clerk and later moving over to the sales staff. Two years ago he was appointed assistant to the branch manager. He replaces William A. Bryant, resigned.



Seen at the recent opening of Loew's Embassy, Washington, D.C., the capital's first new theatre in 13 years, were, left to right, Mr. and Mrs. Bernard Myerson, executive vice-president, Loew's Theatres;



Mrs. Arthur M. Tolchin; Otto Ebert, Washington branch manager for MGM; and Arthur M. Tolchin, executive head, Loew's Theatres. On the right is a scene of the opening night crowd at the theatre.

# Exhibs Ready To Fight New Scheme To Launch Toll-TV In Calif. Area

By Mark Gibbons

SAN FRANCISCO—Although movie exhibitors in this territory justifiably are worried as still another scheme emerges to bring toll television to the Golden Gate, the threatened havoc to the box office does not loom on the immediate horizon. The pay-as-you-see promoters have a long row to hoe before they reap the harvest from the video vines.

But although the going will be rough for the promoters from local and up through state and federal government agencies, the movie exhibitors on the coast are doing more than just worrying about the outcome. Battle lines are forming from San Diego to the Oregon border in an all-out statewide exhibitor move spearheaded by the Northern California Theatres Association, which in the past helped to scuttle the now defunct Skiatron scheme when Matty Fox tried to put the roots of toll tv in San Francisco. A battery of Fox attorneys argued in vain several years ago before the San Francisco Board of Supervisors for a franchise to run a pay tv test here. Arnold Childhouse, United California Theatres, then the spokesman for the NCTA, argued with equal ardor that Skiatron was a promotion pure and simple and without visible means of support. When the Fox people wouldn't or couldn't establish a solid financial status, they were laughed out of City Hall and Skiatron died a-borning.

Meanwhile, even as the Securities and Exchange Commission in Washington studies the current promoters' prospectus in an application to float a \$28 million stock issue, the state of California has cast a fishy eye on what official spokesmen have bluntly characterized as a "cheap stock" deal. This, even before Subscription Television, Inc., a group with which Matty Fox also is affiliated, applies for a California permit to sell stock at \$12 per share. And as to that \$12 tab in comparison to the \$4.58 the promoters are paying for the same shares, California's Division of Corporations takes a dim view of such "cheap stock" transactions, according to assistant commissioner Herbert Smith. This attitude by the state, Smith pointed out, does not impugn on the quality of the stock, but does object to the underwriting price structure. In all likelihood the promoters will be required, Smith added, to issue their stock subject to waivers and escrows. This would freeze the underwriters' bargain basement priced holdings "until the company proves itself by showing a three-year earnings record capable of paying at least five per cent dividends on all the stock—including what the promoters own in escrow."

Smith explained that before the state approves this kind of arrangement, the backers will have to put up assets that would make up the difference between the public's and the promoters' per share cost. California is quite tough about promotion stock in any underwriting because it can seriously injure the value of the public's holdings if the promoters start dumping.

Another sore point with the state and revealed in the promoters' prospectus concerns the payment of royalties. California frowns on this because it takes away potential profit to a point where it might cut into dividends that otherwise could be paid to public in-



At the recent Michigan Allied convention at the Sheraton Cadillac Hotel, Detroit, actor George Hamilton presented West Side Drive-In manager Norman Ladouceur with the 1963 Michigan Allied Showman of the Year trophy.

## Universal, Decca Dividends

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on Sept. 30 to stockholders of record at the close of business on Sept. 20.

Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable Sept. 30 to stockholders of record Sept. 16.

vestors. State officials also are critical of much of the language in the Subscription Television, Inc., prospectus and wonder how much of it the unsophisticated public will understand.

"We will scan the semantics and see that all the facts are there and that they are not buried," the spokesman said. "We may require them to rephrase some parts so the layman can understand them."

This less than favorable viewpoint of the State Corporations Division, from which permission must come to peddle a single share to the public, was duly noted at an emergency meeting here of the NCTA, called by president Roy Cooper. But while encouraged by the prospect of the obstacles Subscription Television, Inc., must surmount, the NCTA members voted unanimously to name a delegation to meet this week in Los Angeles with southern California exhibitor groups.

Cooper pointed out that Subscription Television, Inc., if and when it is permitted to sell stock to the public, proposes to get its project off the launching pad in the San Francisco-Los Angeles area and then fan out to eventually cover the entire state. While the Giants and Dodgers baseball games would be the main attraction to start, the promoters have announced that first run movies also would be offered to subscribers "at about the average movie house admission charge."

"Since this is no longer a local San Francisco area problem," Cooper said, "the threat to our box offices and probably the very life of the exhibition industry must be met with statewide exhibition opposition."

## Record Attendance Seen For Allied N.Y. Convention

DETROIT—"Mail Your Key to the Fabulous World of New York City Today, to Allied Convention, 1008 Fox Building, Detroit 1, Michigan," says the key-studded brochure heralding the 34th National Allied convention slated Oct. 21-24 at the Americana Hotel.

As a spur to early registration, those who do so in advance will be invited to extra-curricular dinners and screenings by the major film companies.

The \$50 registration for conventioners plus \$25 for wives, will provide three continental breakfasts, three celebrity luncheons, night club party when the convention takes over the Latin Quarter, cocktail party at the Versailles Terrace, banquet in the Imperial Ballroom of the Americana Hotel, gifts, prizes, and surprises.

While the six serious business sessions are being conducted, the ladies will visit the United Nations Building where they will be escorted by "renowned statesmen," and taken to places usually not open to the public. There will also be an Allied luncheon in the Delegates Dining Room.

They will further preview the 1964 World's Fair from atop the Top of the Fair, complete with lunch and fashion show.

It is suggested those traveling by car lodge at the City Squire Motel, others at the nearby Americana.

It is already flatly stated that this forthcoming convention will draw the largest crowd ever to attend such a meet, and that to insure accommodation between that and the seasonal peak, reservations be made early.

It is pointed out all convention expenses are completely tax deductible.

There is a reproduction of a letter to president Jack Armstrong inviting theatremen and wives from Mayor Robert Wagner of New York.

Were a clincher to lure attending required, that's in the material, too: "Theatre Owners Who Attend the National Allied Convention in 1963 Will Not Complain About Business in 1964."

## Isley Adds Two Theatres

DALLAS—B. J. Vaughn, businessman and civic leader in Lamesa, Tex., recently purchased the Palace and Yucca Drive-In, Lamesa, from Mrs. Audrey Cox and subsequently leased these two theatres to the Phil Isley Theatres.

Isley's lease became effective Sunday, Sept. 8. He and his general manager, Charles O. Wise, were to install a new manager.

The Lamesa Chamber of Commerce and Mayor hosted a luncheon to introduce Isley, Wise, and the new manager to the clergy, civic leaders, businessmen, and city officials.

Isley is president of Phil Isley Theatres and operates a circuit of conventional and drive-in theatres throughout Texas. He is a former chief barker of the Dallas Variety Club and a director of Texas COMPO and the Texas Drive-In Theatre Owners Association.

## Nanuet, N.Y., Gets Cinerama

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced the completion of negotiations with Salah Hassenein, president of Skouras Theatres, for the conversion of the Route 59 Theatre, Nanuet, N. Y., to Cinerama.

Joining a long list of distinguished Boxoffice Successes!

RELEASE DATE SEPTEMBER 4th

"Through the pale door a hideous throng rush out forever".....

—POE

AMERICAN INTERNATIONAL presents

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# THE *Haunted* PALACE

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VINCENT PRICE

DEBRA PAGET

LON CHANEY

Produced and Directed by

ROGER CORMAN · CHARLES BEAUMONT ·

Screenplay by

Executive Producers:

JAMES H. NICHOLSON and SAMUEL Z. ARKOFF

ANOTHER BOXOFFICE SMASH FROM AMERICAN INTERNATIONAL!

# U.S. Audience Film Preferences

## Discussed By MPAA's Mrs. Twyman

NEW YORK—Margaret G. Twyman, director of the community relations department of the Motion Picture Association of America, addressed the Aspen Film Conference sponsored by the Aspen Institute in Colorado.

The theme of this year's conference was "The American Film: Its Makers and Its Audience." Mrs. Twyman's subject was "Hollywood's Adjustment to the American Audience."

While confessing to have no secret information concerning the American audience and how to reach them through films, Mrs. Twyman did point out certain common denominators which seem to apply to most American audiences and their comments on films.

"In general, American film audiences seem . . . 1. To prefer escapism to harsh reality; 2. To prefer action to 'talkiness'; 3. To prefer a happy ending (not without some sense of logic, however); 4. To prefer relaxing rather than provocative themes; 5. To prefer glossy comedies to harsh tragedies; and 6. To prefer a touch of 'naughtiness,' yes . . . but never dirt for dirt's sake, or violence for violence's sake.

"Let me add hastily (before one of you suggests it. . . . I can list almost as many successful films which tend to disprove these generalities as I can list those which prove them to be correct.

"I wish I could say 'now go back to Hollywood and make pictures which will satisfy the preferences I have listed above' . . . but I can't. Why? Because even these are changing like the shifting sands . . . and for the better, in my opinion."

In pointing out that American film audiences are a changing audience, Mrs. Twyman commented: "Today, we compared to as recently as 10-15 years ago, American audiences are more travelled, better read, more sophisticated (in the broadest sense), slightly less provincial, slightly more liberal and less puritanical, and a bit more realistic in facing themselves as well as world conditions around them. All of these characteristics make today's audiences more demanding in their expectations of the entertainment media."

Referring to a rather frequent audience reaction to what might be labelled "excesses" in certain films, Mrs. Twyman said:

"I refer to that one unnecessary scene which was so obviously included just to add a little more sex; or that *extra* bit of brutality, violence, blood-and-gore which is irrelevant to the development of the plot or of the characters. Yes, these excesses displease audiences quite consistently. In every instance they bespeak poor judgment and taste, of course, but worse, perhaps, they indicate less than enough respect for the customer's judgment and taste. And, the customer knows it!"

In closing, Mrs. Twyman made reference to the so-called "lost audience." "These people have never really lost interest in our industry. They still consider it one of the most fascinating and exciting businesses in all the world. I am sure that if we can lure them once again to one or two enjoyable movies, we will recapture them! It is like hitting one good golf ball, or eating one peanut . . . they will come back for more. There are no magic formulas on how this can be done."

### Academy Changes Rules For Foreign Film Award

HOLLYWOOD—The board of governors of the Academy of Motion Picture Arts and Sciences has changed the rule governing its annual Foreign Language Film Award in order to allow a greater number of nations sufficient time to submit entries, Arthur Freed, president, announced.

The new rule specifies entries must have been exhibited in a commercial theatre in the country of origin between Nov. 1, 1962, and Oct. 31, 1963. Previously, the eligibility period was the same as for all other achievements and followed the calendar year from Jan. 1 to Dec. 31.

Freed explained many foreign countries have experienced difficulty in meeting the Jan. 23 cutoff for submission of a print of their entry to the Academy for screening and consideration.

### Trans-Texas' Levinson To Lead TOA Seminar

NEW YORK — Norm Levinson, general manager and advertising-publicity director of Trans-Texas Theatres, Inc., will lead a seminar on art theatre convention, which will take place at New York's Americana Hotel Oct. 28-31.



LEVINSON

Levinson, who describes himself as a follower of the "old school of showmanship," started his movie career in 1940 as an usher in his home town of New Haven, Conn.

Following service during World War II, Levinson returned to Loew's. Under the tutelage of the late Harry F. Shaw, Loew's Poli division, and Lou Cohen, manager, Loew's Hartford, he climbed the ladder.

In 1954, Levinson became press representative for MGM in the Minneapolis-St. Paul area, then in the Jacksonville-Atlanta-New Orleans exchanges, finally in the southwest, operating out of Dallas. He resigned from MGM to accept his present position with Trans-Texas, under president Earl Podolnick.

Trans-Texas operates 10 deluxe theatres, including two very successful art theatres: the Fine Arts in Dallas and the Texas Theatre in Austin.

### Testimonial For Myerson

NEW YORK—Plans have been formulated for a testimonial luncheon honoring Bernard Myerson on his recent appointment as executive vice-president of Loew's Theatres and Hotels to be held Sept. 26 in the Americana Hotel. Committee arrangements for distribution are Bud Edele, Saul Gottlieb, Ernest Sands, George Waldman, and John Wenisch. For exhibition Bob Deitch, Joe Ingber, Ben Joel, and Maury Miller.

### Kent Circuit Expansion Brightens Fla. Scene

JACKSONVILLE — Concurrent with the opening of the new Blanding Drive-In here in late August by Kent Theatres, Inc., Thomas L. Hyde of Vero Beach, KT general manager, announced that the 25-house Florida circuit has invested more than a million dollars in new construction over the past 18 months and that KT has plans for additional theatre plants in the Jacksonville area and other sections of Florida.

Hyde said plans are shaping up for three more local theatres, including two drive-ins and an indoor theatre. Other theatres will be built, he said, at Cocoa Beach, Indian River City, and in a shopping center at Melbourne. The latter locations are all in the Cape Canaveral area of south Florida.

In reference to the new Blanding Drive-In here, Hyde said that it serves in excess of 800 cars and each ramp is designed to give level viewing with ample clearance over the cars parked in front. Twin boxoffices serve four entrance lanes. Center of interest in the parking area is a concessions building beautifully decorated in red and white with sliding glass doors on the front and sides. A Florida-style building, it provides patrons with fast service and cool comfort and permits a view of the screen while being served. Ample restrooms are located adjacent to the concessions area. Architects for the theatre were W. Kenyon Drake and Associates of Jacksonville and the builder was the Burns Construction Co. of Jacksonville Beach. Howard Palmer, KT city manager, has moved his office from the Southside Drive-In to the Blanding and will supervise the new theatre along with his other duties.

### Cinerama In Tape-TV Field

NEW YORK—Nicholas Reisini, president of Cinerama, Inc., announced that Cinerama has signed a contract with Rutherford Engineering Partnership, a Bermuda Company, which has developed through its English affiliate, Nottingham Electronic Valve Co., Ltd., a new tv tape recorder for home use. The contract provides for the formation of an American company by Cinerama and Nottingham, to further develop this new invention and to manufacture and market it in all world markets except the United Kingdom and British Commonwealth, and the Common Market and EFTA countries. Cinerama has a controlling interest in this new company.

This new instrument records and then replays television pictures and sound through any tv set, using standard tape. It also makes possible, by means of a companion home tv camera, the instantaneous recording on tape of pictures-and-sound, for immediate replay through a home tv set.

It is expected to be reasonably priced in the general consumer range. It is possible for an adaptation of the unit to be built into new tv sets by manufacturers.

### Fox Reassigns Berger

NEW YORK—Under its expanded executive training program, 20th-Fox is reassigning Jerry Berger to the New York home office after a tour of duty in South Africa, where he was director of advertising and publicity for all of the company's South African operations.

The transfer was announced by Jonas Rosenfield, Jr., vice-president.

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For  
Thanksgiving

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CENTURY-FOX

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The hilarious Broadway play  
about a father trying to keep pace  
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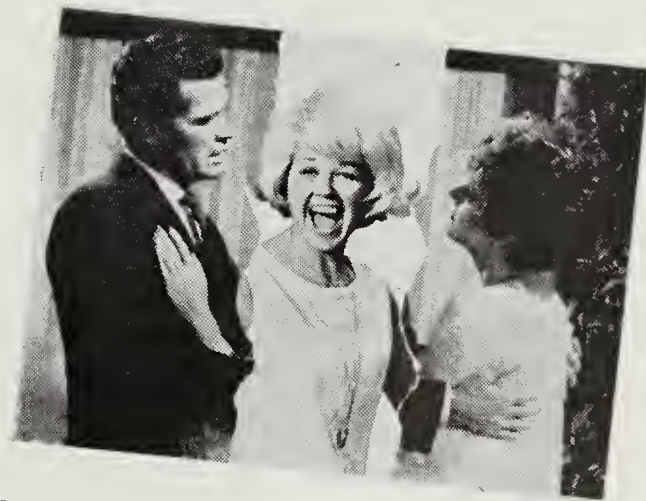


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SHE'S MINE**

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Screenplay by HAROLD S. PRINCE • Based on the play by C. M. SHERMAN

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20th  
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**DORIS DAY** | **JAMES GARNER**

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**MOVE OVER,  
DARLING!**

CO-STARRING  
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DON KNOTTS • ELLIOTT REID AS ADAM

Produced by AARON ROSENBERG and MARTIN MELCHER / Directed by MICHAEL GORDON / Screenplay by HAL KANTER and JACK SHER  
CINEMASCOPE • COLOR by DELUXE

# Plenty Of Fun Left In Promotion; Malco's "Dracula" Davis Proves It

MEMPHIS—Watson Davis, affable and soft-spoken advertising manager for Malco Theatres, plans to continue in his character of Dracula. Watson, who received the "Showman-of-the-Year" for 1963 award at the United Theatre Owners of the Heart of America convention, has been highly successful promoting Malco's horror movies. Weekly, his following gains for the horror movie he introduces each Saturday night for a local tv station. This past summer he has been featured in many special events at local shopping centers.

In the guise of "Sivad" (Davis spelled backwards), with a sweeping cape style coat, an ancient tuxedo, bushy eyebrows, and fanged teeth, he creates an atmosphere for awe-inspiring movies.

"It's a lot of physical work, because we have to make our own props. For a movie, 'The Fly,' we had a huge truckbed outside the Malco with an exhibit and demonstration of torture instruments. We had a guillotine, hitching post, stockade, and a torture wheel," recalls Davis. "For 'Brides of Dracula' we had an Alpine-costumed band accompany Dracula's bride down the aisle onto the stage. Dracula arose from an onstage coffin and a wedding was performed. The promotion contributed to the 'pack-'em-in' audiences we had," recalls Malco's Dracula, who is especially proud of the eight-foot bat and the 42-foot dinosaur (both moving) built for promotions.

No one in the Malco organization is safe from being drafted for horror duty. One of Sivad's biggest events was a Mississippi river boat trip to Goat Island for 150 winners of a "Mysterious Island" coloring contest. The performing staff included Dick Lightman, vice-president of the Malco chain; Paul Shaffer, operations manager; and Elton Holland, manager of the Memphis Malco house. The first thing the guests saw was a huge animal loom up out of the middle of the island. Paul Schaefer dressed as a weird hunter, bravely wounded the beast, and it wiggled out of sight. Other props included a bird 30 feet high and many monster items.

## NGC Plans New Theatre

BEVERLY HILLS, CALIF.—National General Corporation will build a new 900-seat conventional theatre in the Rossmoor Shopping Center on Los Alamitos Boulevard near Garden Grove Boulevard in Orange County, it is announced by Eugene V. Klein, president of the diversified theatre circuit.

The announcement follows approval by Federal Judge Edmund L. Palmieri of the District Court for the Southern District of New York of NGC's application under the Consent Judgment to construct the new motion picture showcase.

Harold Lasser, NGC general counsel, presented the theatre circuit's position to the court and Maurice Silverman represented the Justice Department and the Attorney General.

Robert W. Selig, vice-president of theatre operations, and J. Walter Bantau, NGC director of construction, said plans for building of the indoor house are being drawn and work will proceed immediately following acceptance of bids from contractors. Cost of the theatre will be approximately \$300,000.

## Allied To Honor AIP Toppers at N.Y. Meeting

NEW YORK—James H. Nicholson and Samuel Z. Arkoff, president and executive vice-president respectively of American International Pictures, will be honored as "Producers of the Year" by the Allied States Association of Motion Picture Exhibitors, it was announced by president Jack Armstrong.

The national exhibitors' group will award the honor to the AIP toppers at the annual national convention of the association in New York City in October.

Basis of the award is the recent succession of American International box office successes headed by the musical comedy "Beach Party," according to Allied head Armstrong.

## Commonwealth Income Up

SAN JUAN, P. R.—Commonwealth Theatres of Puerto Rico, Inc., announced that its sales for the fiscal year ended April 30 rose to \$3,946,953, and its net income for the period to \$404,697, equal to 81 cents per share.

The company's sales in the previous year were \$3,514,681, with net earnings of \$385,557 or 77 cents a share. The company has 500,000 shares outstanding.

The year-end figures were announced by Rafael Ramos Cobian, president, at the annual meeting of shareholders.

Cobian noted that the company is in the midst of an extensive program of expansion and diversification, which includes entry into the field of commercial property. Among the major projects of Commonwealth Theatres is a 12-floor office building, with two adjoining theatres, which the company is erecting in the heart of greater San Juan.

## Buffalo Theatre Bldg. Sold

BUFFALO—Two major adjoining buildings on Main street, including the Teck Theatre building, and two structures to their rear that front on Franklin street, have been sold to Cleveland interests for about \$400,000.

Howard T. Saperston, local attorney, said the four buildings were acquired by the newly-formed Cleveland-Buffalo Corp., from the Bison Linard Corp., composed of New York interests.

Saperston, who is secretary, director, and attorney for Cleveland-Buffalo, said the New Buffalo Amusement Corp., which operates the Teck, has taken a new, long-term lease on the theatre. New Buffalo is a subsidiary of Loew's Theatres, Inc. The Teck theatre now is closed but is expected to reopen.

## T-L Declares Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 15 cents per share quarterly dividend to be paid on Sept. 27 to stockholders of record as of Sept. 13.

## Tood-AO Demonstrates New Dimension-150 Process

HOLLYWOOD—Dimension-150, the new photographic and projection process being developed by Todd-AO, was demonstrated at a "closed-set" screening here.

The new process, which has been undergoing extensive tests during the past several months, was presented under realistic exhibition conditions to executives and technicians of the companies concerned with its development. Salah Hassanein, vice-president of Todd-AO, headed a group from New York who came to see and evaluate the process.

Dr. Richard Vetter and Carl Williams, UCLA faculty members who have spent several years in development of the process, conducted the demonstrations.

"The showing was an exciting experience," said Hassanein. "We were anticipating a successful demonstration because of our previous exposure to test footage, but what we saw today exceeded our most optimistic hopes. I am very pleased. This presentation confirms our belief that this process can be a most significant break-through for wide screen production and exhibition, especially because of its economic value to producers and its flexibility of presentation. The single camera and single projector process that can film camera ranges from 50 to 150 degrees and project on screens from 120 to 150 degrees of arc, is of course important to the whole motion picture industry."

Hassanein stated that dates for industry demonstrations had not been finalized but indicated that an announcement would be made in the very near future.

Officials of Todd-AO, in addition to Hassanein, also attended the screening. The Todd-AO Corporation is financing and sponsoring the Dimension-150 project as a company venture.

Marshall Naify, president of United California Theatres, associate of the United Artists Theatre Circuit, also was in Hollywood for the showing.

"I was impressed," said Naify. "In fact, I would go so far as to say I'd like to back a production utilizing the Dimension-150 process."

## N.Y. Film Lab Opens

NEW YORK—A new black and white motion picture laboratory appeared in the New York area. Allservice Film Laboratories, Inc., has opened its doors for business.

Burton "Bud" Stone, president, and Bob Crane of Color Service Company, Inc., secretary, have built the laboratory with the finest and most modern equipment available.

The sales aim of the operation is pegged at offering the film industry a 35mm and 16mm black and white laboratory capable of servicing the prompt, exacting requirements of tv and industrial producers and distributors.

## IFIDA Sets Directory

NEW YORK—The Independent Film Importers and Distributors of America, Inc. (IFIDA) announced publication of the Second Annual IFIDA Film Directory comprising a list of foreign film product available for the year 1963-64. The new IFIDA book contains 41 pages of film listings of the outstanding product from abroad including shorts and features being distributed by members of the organization.



*“Nobody  
wants  
a turkey”*

Today's audiences know real class; aren't happy with less than the best—story, production, presentation. That's why it's so important that crisp, sparkling negatives have sharp, top-quality prints . . . why it pays to GO EASTMAN all the way—negative and print-stock—with plenty of time for the laboratory to do the job right. Remember, too: Call Eastman Technical Service in case of questions—production, processing, projection. For further information write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

FOR COLOR . . .



# The NEW YORK Scene

By Mel Konecoff

SOMEBODY ONCE SAID—if something works out well the first time around, it could do just as well the second time—and the powers-that-be at United Artists must have been aware of this for they have dispatched press agent Jim Denton on a cross-country tour on behalf of the forthcoming Christmas release "Kings of the Sun." He did the same for the recently-released "Taras Bulba" with impressive results.

Gabe Sumner, UA national advertising and publicity director, was on hand in a Hotel Warwick suite to introduce Denton and to also set the scene for the impressive and colorful entertainment, which features Yul Brynner, George Chakiris and Shirley Anne Field, Richard Basehart etc. The rooms were loaded with scenes stills in black-and-white and color, costumes and sketches etc. as well as a sound projector which was used to show a ten-minute featurette recording some of the behind-the-scenes efforts used in the making of the feature. There will be shortened versions for TV and for theatres and teaser trailers etc.

Sumner thought it most important that exhibitors be met by Denton as well as the press so that they know what their theatres can have for the holiday playoffs and how they can add to the campaign to back it up. Denton has been asked to cover about twenty key cities in the slightly-more than three weeks he will be on tour and the coverage will be even greater because people from neighboring cities will be brought in for the sessions as well. Sumner thought it most important that the early start he made and that the enthusiasm and selling be instituted now at the point of sale.

Denton reported being enthusiastically received wherever he has visited so far with wonderful reaction forthcoming particularly in Canada where much of the Newspaper, TV and Radio material will be utilized. His personal reaction was that he will do even better than he did with "Taras Bulba." Denton was present during the filming in Mexico and he thought that this action spectacle between early Indian tribes really had much to offer. A lot was made possible because of the fine cooperation demonstrated by the Mexican Government.

Guy Biondi, eastern advertising and publicity manager for Mirisch, stated that exhibitors could expect excellent support in all areas.

**MONKEY BUSINESS:** One day last week, we were invited to an open casting call for chimpanzees, who can act and paint—"preferably in the abstract expressionist school"—with the object being to fill a key role in the comedy "What A Way To Go," a 20th Fox release. This was being held in the Waldorf-Astoria, yet, and a live female was to be the subject.

Since we are an expert on monkeys having met the late Lew (Monkeys Is The Cwaziest People) Lehr several times, we went over to find four grown chimps and one baby chimp, various handlers and trainers, assorted press agents as well as Miss New York State in a bathing suit with TV, press photographers and writers all poised to cover the momentous event. The audition was for a \$750-a-week job (\$350 went to the trainer) in the comedy. The chimp finally selected will vie with winners from London and Los Angeles and the overall winner will begin work on Nov. 7th in Hollywood with transportation and expenses paid for by the company.

After establishing that we could paint better than they, we took off but one of our agents planted as an observer later whispered over the phone how the monkey-like contestants began to get obstreperous throwing paint at each other and generally raising h--l. Someday we must find out who won.

**THE METROPOLITAN SCENE:** Back after a respite and all we can say that's it's nice to get back into the swing of things after being bitten by a bee, going fishing with Mercury Fotoengraving's Irving Botwinick and not catching anything, doing a little wall painting and catching Johnny Harris' Icecapades etc. To Mr. Harris we say that he has the best show ever and he is going to be hard put to beat this one. It really has everything and if a chimp can learn how to skate so wonderfully then we are not going to give up hope. . . . Columbia's Bill Lewis up from Dallas for a look-see at some of the latest product and he was glowing with reports about his territory. . . . Sept. 16th will see the Landau Company's production of "The Heart Is A Lonely Hunter" commence location photography in Newburgh, N. Y. . . . Zulu Red due out on the retail scene in conjunction with Joe Levine's "Zulu." . . . City College's Institute of Film Techniques starting courses for beginners as well as professionals and they're going to get a chance to produce their own film. . . . Signet Books going all-out to sell the paperback version of "Youngblood Hawke" as well as the film, a Warner release upcoming. . . . Joe Levine will have some surprises for TOA Convention attendees on the evening of October 28th when he presents "A World of Showmanship for the Showmen of the World."

## Cinema Lodge Drive Set

NEW YORK—A sponsoring committee for the 1963 \$25 Contribution Share Certificate fund-raising drive of New York's Cinema Lodge of B'nai B'rith has been named by Alfred W. Schwalberg, chairman of this year's drive, and Irving H. Greenfield and Bernard Myerson, co-chairman.

The committee includes Richard Brandt, Julius Collins, Emanuel Frisch, Herbert Hauser, Leo Jaffe, Saul Jeffee, Leonard Kaufman, Marvin Kirsch, Paul Lazarus, Jr., Leon-

## PR Firms Merge

BEVERLY HILLS, CALIF.—In one of the major publicity and public relations office mergers of recent years, the firms of Allan-Weber and Foster and Ingersoll announced the formation of a new company to be known as Allan, Foster, Ingersoll, and Weber.

ard Lightstone, Irving Ludwig, Joseph Maharam, Ira Meinhardt, Howard Minsky, David Picker, Charles Schlaifer, Wilbur Snaper, Solomon Strausberg, Arthur Talmadge, and Laurence A. Tisch.

## HYMAN

(Continued from page 7)

tion executives to advance the campaign for "orderly distribution of quality motion pictures throughout the year."

Paramount's releases for the last four months of 1963 are "Don't Give Up the Ship" and "Rock-A-Bye Baby," September; "Wives and Lovers" and "A New Kind of Love," October; "All the Way Home," "Fun in Acapulco," "To Catch a Thief," and "Vertigo," November; "Who's Been Sleeping in My Bed?" and "Who's Minding the Store?," December. Four of these 10 attractions are re-releases which will be backed by all-new campaigns.

Boasberg said that Paramount's releases in the first months of 1964 would include "Lady in a Cage," "Seven Days in May," "Love With The Proper Stranger," "Paris When It Sizzles," and "The Carpetbaggers."

Hyman told Boasberg that he was "deeply gratified" by Paramount's recent announcements of a greatly accelerated production and merchandising program. "Exhibitors need not only more pictures, but better pictures," Hyman said. "The new excitement and enthusiasm that I noted at Paramount demonstrate that the company will be a leading source of top product in the coming period. I know that I am speaking for exhibitors everywhere when I congratulate the management of Paramount on its vastly improved product position."

Vice-president Martin Davis told Hyman that exhibitors could count on Paramount's fullest support in the merchandising of the company's forthcoming releases. He cited the recent action by AB-PT's southern affiliates in selecting "A New Kind of Love" as one of their Project Plan pictures. "Similar business building projects in which production, distribution and exhibition are equal partners are needed in all sections of the country," he said.

## TWA Expands Inflight Films

NEW YORK — Trans World Airlines is showing first-run motion pictures in the first-class cabins of U. S. transcontinental non-stop flights. The airline has been showing movies by Inflight Motion Pictures on trans-Atlantic flights to first class passengers for two years and to economy passengers as well since last May.

TWA says movies are shown on 24 flights daily operating between Boston, New York, Philadelphia, and Washington and Los Angeles and San Francisco.

The expansion of movies to the domestic service will bring to nearly 300 the number of movie flights operated each week by TWA over its combined domestic and international routes.

## Embassy Realigns Branches

NEW YORK—Embassy Pictures has realigned branch offices in two of its districts under the company's eastern and southern division, it was announced by Carl Peppercorn, vice-president and general sales manager.

The operation of the mid-central district, headed by Lester Zucker, headquartering in Cleveland, will cover the Cincinnati, Cleveland, and Indianapolis areas.

Embassy's east-central district, headed by Charles Zagrans, headquartering in Philadelphia, will cover the Washington, Philadelphia, and Pittsburgh territories.



# LONDON Observations

By Jock MacGregor

SHOUT IT from the roof tops! Evidence of the faith Associated British has in the future is the new ABC Cine Bowl, a \$1,500,000 entertainment in the heart of the Potteries. Where? You may well ask that. I had never been there before. There is one direct train from London a day, and that leaves at an awkward time for a cinema opening. In consequence, along with executives and stars, we left the train at Crewe and completed the journey by coach—and what fun we had pretending not to notice exploiter Nat Matthews dominant displays and banners.

The cinema is certainly in the middle of nowhere, and I suspect that Jack Goodlatte and the other executives would know of Stoke like most of us do only for the brilliance of its china and a football team that has a habit of throwing our pools, if it were not the home town of assistant managing director Bill Cartlidge. Even he, I suspect, has second thoughts about it nowadays since he was accompanied by neither his wife nor son.

ABC, however, has chosen the site brilliantly. Despite a drab exterior, there is the sweet smell of money in the area, which as readers of Arnold Bennett will know consists of Stoke on Trent, Burslem, Hanley, Longton, and Tunstall. As the Mayor said in officially opening the theatre, "It is in the center of a catchment area for a potential half million patrons." It is 40 miles from the nearest key release city and local industry is booming.

ABC has taken a former factory in the new civic centre area and developed on one level a 28 lane Tenpin Bowl, and a 1320 seater stadium type auditorium capable of presenting all dimensions on another. Before the opening in the evening with Associated British's new comedy hit, "The Cracksman," I was present when Bill demonstrated the theatre to Jack. We started with conventional screen and finished with a 60' x 27' 6" Todd AO presentation with full six track stereo sound and whoa! What a presentation! It is only with such a demonstration that the sheer excitement and magnificence of 70mm and magnetic sound is fully appreciated. The almost bowling lane width between the luxury Dawson seating is yet one more feature to make this one of the finest and most comfortable theatres that I have visited.

The opening went without a hitch. The trumpeters trumpeted; Clifford Elson introduced a galaxy of stars; and it was noteworthy that the warmth of welcome was far greater for those with regular tv exposure—the new theatre will, we hope, change all that—and the lord mayor made the symbolic gesture with the gold key. Manager J. F. Verity was then able to relax in the knowledge that a job had been well done.

ABC's existing theatre closed the next night for conversion to bingo. The Cinebowl opening was on a Friday night, and cynics felt the date had been well chosen for Bill Cartlidge's favorite football team, Stoke, was opening the season on Saturday against Spurs, the team David Jones thinks about when he is not publicising ABPC. At breakfast, when David saw his team in the hotel, he was worrying whether the result would come as a dreadful anticlimax to the fine opening for Bill. Alas, later he was stoically saying the surprise result was worth it if only for the pleasure on Bill's face!

THE VARIETY CLUB'S annual charity race meeting at Sandown has become a national event. This year the racing entry was of the highest standard yet, and despite bad weather, another \$60,000 went to the Heart Fund. Among the stars present were Elizabeth Taylor and Richard Burton. She presented the trophy to the winner of the Lyons Maid Stakes. Once again, George Arnold and Stanley Van Gelderen hosted Lyons La Gala Celebrity tent where stars, exhibitors, and others could relax, imbibe, and watch the racing on tv. Now that's luxury race going if ever there was. So successful is the venture that a second meeting is now being sponsored at York to cater for northerners. A plane load of stars and celebrities is being flown north for it.

WELCOME to "Rank Theatre Division News." In introducing this new monthly, managing director Kenneth Winckles states that he hopes it will bring the 1,300 employees closer together. The top story concerns the bonuses of \$560 to managers and \$280 gift vouchers for their wives for qualifying for membership of "Theatre Elite"—a corps of managers of the highest calibre. They will have to be outstanding in showmanship, sales, theatre operation, and patron relationship. A manager must qualify annually to remain among the elite. . . . The "Carry On . . ." series goes from strength to strength. Peter Rogers trade showed "Carry On Cabby" and handed us one of the best giggles in a long while. Completely disarming, this ingratiating romp will delight everyone who has ever had a contretemps with a cabby—and who hasn't? It has heart as well as guffaws. . . . John Davis will personally host the launching of a British film season at 15 theatres during the British Industries Fair and Fortnight in Zurich, Switzerland. Rank Screen Services have the screen advertising concession at the Fair Pavilion, and before leaving, Bill Annett showed me the reel which his company has prepared. Brilliantly devised and executed, each clip is an entertainment in itself.

HONORING the criticism in the local trade press of late regarding the presence of "birds" at premieres, Charles Young and the Rank publicist gathered a fine collection of the feathered kind to adorn the Odeon foyer for "The Birds" opening, which was among the most successful. Tippi Hedren really caught the imagination. Her photo adorned most of the next day's papers. Afterwards, Fred Thomas regally entertained her along with circuit bookers and the trade press at a Les Ambassadeurs feast. . . . Encounters: Nice to see Toots O'Donnell looking flourishing in the Dorchester and then bump into Disney's Ned Clarke, who insisted on my joining him for a fine nosh up. Jules Levey is also around setting up a picture but is not talking yet. Percy Livingtone is delighted that Seymour Poe has asked him to coordinate product and live talent acquisitions for Great Britain, South Africa, Australia, and New Zealand.

## 20th-Fox London Office Expands Filming Activity

LONDON—London will now be the operational center for all British film acquisitions for 20th Century-Fox Film Co., Ltd., it has been announced by Seymour Poe, executive vice-president.

Under a realignment and coordination of activities, this city would also function as the center for all live talent acquisitions for Great Britain, South Africa, Australia, and New Zealand.

In outlining the new procedure, Poe stated that the method of buying films will not be limited to screening finished productions, but that the London group would be empowered to negotiate from the script stage prior to the commencement of photography.

The vice-president emphasized that independent producers, filming under the aegis of Elmo Williams, 20th-Fox European production chief, would be ensured of the tremendous advantage of their films being exhibited throughout the most valuable theatre outlets in each of the territories involved, as well as world-wide distribution.

The company, which acquired the vast Schlesinger theatre interests in South Africa, operates 100 theatres presenting live and film shows, in addition to the largest distribution organization there. It also has an interest in Empire Films (S.A.) Pty. Ltd. Gordon Dowler, heretofore product buyer for Fox South Africa, will continue with the new group.

In Australia, 20th-Fox operates Hoyts Theatres Ltd., comprising 153 theatres, as well as 20th Century-Fox Films Inc., its distribution arm. In New Zealand the company operates 43 houses in the Amalgamated Theatres Ltd. circuit, in addition to the distribution company. Ralph Smith, who has been headquartered in London for the purpose of acquiring product for Australia, will also continue in the new group.

### Glen Alden Dividend

NEW YORK—Glen Alden Corporation declared a regular quarterly dividend in the amount of 12½ cents a share.

The  
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made...

**N**ATIONAL  
TRADE MARK

**PROJECTOR  
CARBONS**

## ALBANY

Eddie Lawrence, assistant publicity director, MGM studio, and Robert Wise, producer-director of "The Haunting," were in connection with the world premieres of the film at the Palace, Albany; Proctor's, Schenectady, and Proctor's Troy. Three other MGM tub-thumpers were on hand, David McGrath, Ed Gallner and Stanley Chatkin. A dinner for the MGM personnel was held in the Schine Ten Eyck Hotel. . . . A portion of the long-closed Paramount Theatre building, Albany, is being remodeled as a meeting room and headquarters for Valoga Post, American Legion. Remodeling will cost \$5,700. . . . Variety Club's annual golf tournament and dinner at Shaker Ridge Country Club on Sept. 10 honored ex-chief barker Nat Winig as 'King for a Day.' Winig, a tireless worker on behalf of the event, had to retire as general chairman last year due to illness. . . . Carl Gaylord reduced playing time at the new Spa Drive-In, Richfield Springs, to six nights, no Wednesday performances, and assumed the active management. . . . John Broumas, Broumas Theatres, Washington, D. C., was listed among prospective tenants at the Ward Plaza Shopping Center, Niskayuna, suburb of Schenectady, slated to be in operation by fall of next year. . . . "Pencil Box Matinees," an annual Stanley Warner promotion, were staged at the Stanley, Utica; Troy, Troy; and Madison, Albany. . . . George Trilling, Fabian home office buyer-booker, was in huddling with district manager Adrian Ettelson. . . . Audience collections for the Will Rogers Hospital, Saranac Lake, started in the Stanley Warner Theatres.

## ATLANTA

Fire destroyed the Midway, downtown Lancaster, S. C. . . . Julia and G. E. 'Buster' Schnibben are going to build the Capri at Florence, S. C. . . . Sympathy to Mary Jane, Betty Joe and Tommy Murphy, Atlanta film exchange, on the death of their father. . . . Earl Worthington, who has the Guwon, Ala., drive-in, is the new owner of the Richards Theatre and drive-in at Fayette, Ala. . . . James Kelley, recently named manager, Kirkwood Adult Theatre, was placed under \$500 bond on charges of showing an alleged obscene film, "The Balcony." . . . The Sylvester, Ga., was swept by a \$60,000 fire. District manager for Stein Theatres S. G. Gluke received second degree burns and was rushed to a local hospital. . . . Jimmy Campbell, Allied Artists salesman, was back after a spell of illness. . . . Nobe Pahon is the new owner of the Star, Jamestown, Tenn., from C. R. Cross. . . . R. H. Dunn has taken over the Cairo, Ga., drive-in from Ralph Johnson. . . . The 700-car Druid Drive-In, Tuscaloosa, Ala., opened. Owners are Otto Miller and George Spignener, Jr. . . . Mrs. Paul Stevens, wife of Paul Stevens, AIP head booker, was hospitalized. . . . The husband of Mary Dale, head, Allied Artists accounting department, was in a local hospital following a heart attack. . . . Plans are underway by Charles Simpson and Hugh Rainey for the rebuilding of the downtown Riviera, Knoxville, Tenn., which was razed by fire.

## BALTIMORE, MD.

George K. Budowsky, former Baltimorean, has been appointed assistant marketing manager for motion picture products by DuPont's photo products department at Wilmington, Del., plant. . . . The Senator has one of the largest exclusive theatre parking areas in Baltimore. . . . The North Point, one of Bal-



Over \$1,200 was raised recently at the Sheridan Drive-In in audience collections to help the Buffalo area get off to a flying start in the Will Rogers Hospital and O'Donnell Research Center, Saranac Lake, drive. Sidney Cohen, left, Sheridan manager and president, New York State Allied Theatres, and Paul Wall, area distributor chairman, are shown. BUFFALO COURIER-EXPRESS PHOTO.

timore's finest drive-ins, now has a new enlarged playground area for the kiddies. . . . At the Northwood, not only free parking, hearing aids, paging and parcel service, but the best in screen entertainment. . . . Arron Seidler, general manager, Affiliated Theatres, Inc., has moved his office from over the Northwood to larger quarters over the Hillendale Bowling Lanes, next door to the Hillendale Theatre. . . . Carroll E. Freeland, manager, Boulevard, lost his assistant manager, Bob Cronhardt, who filled in for James V. Airey, manager, Waverly, who was confined to his home sick for a few days. . . . Two young ladies, Mrs. Marquerite Matacia and Mrs. Helen Wilnisky, started their employment with Schwaber Theatres 25 years ago. Early in September they will celebrate their silver anniversaries with the same circuit. Mrs. Matacia currently is a cashier at the Playhouse and Mrs. Wilnisky is a secretary in the Schwaber offices. . . . The Capri, a Schwaber house, is scheduled to reopen with "Marilyn." Having formerly been the Cinema, showing art films, it was closed for lack of product, reopened as the Capri with sex films, closed again, and is now ready to resume operation. . . . General of the Army Douglas A. MacArthur will take part in a motion picture depicting the authentic story of the National Anthem to be shown exclusively in the Maryland Pavilion at the New York World's Fair. . . . Baltimoreans who jump with joy—speaking figuratively of our dignified citizenry—when they step in on a musical comedy hit, will be pleased to learn that a Broadway salad called "A Funny Thing Happened on the Way to the Forum" is coming to Ford's on the Theatre Guild play series. . . . Non-reserved seat policy has been inaugurated for the Cinerama production, "How the West Was Won," at the Town.

## BOSTON

The girl who posed for the Elizabeth Taylor posters, Lois Bennett, 20-year-old model, was guested by Sack Theatres and made a personal appearance at the Music Hall where "Cleopatra" is playing. The young model, who was

paid \$35 to be photographed in New York as Cleopatra, had never seen the film. When Ben Sack heard about it, he immediately invited her to be his guest at the Music Hall in Boston. Miss Bennett says she has no desire to be an actress. Her husband is New York publicity man Bernie Bennett, and although she has had offers of a screen test, she has refused them, she said. . . . John Markle, publicity representative for Columbia Pictures here, will bring in the Three Stooges for exploitation on their new picture, "Three Stooges Go Around the World in a Daze." The picture will open Sept. 18 at the Mayflower as part of a saturation campaign. . . . Ben Sack, head of Sack Theatres here, left for Europe where he will view "The Cardinal" and "Rise and Fall of the Roman Empire," now in production. He will visit Spain, England, and France. . . . Arnold Van Leer, film press agent, back from trip to New York with several assignments. He recently did the Jerry Lewis press, radio, and tv campaign in Boston. . . . Stan and Mal Davis, Davis Film Distributors, Inc., have expanded their operations with the acquisition of films for international, national, and New England distribution.

## BUFFALO

Bob Ungerfeld, Universal field representative, has been in Buffalo working with Arthur Krolick, district manager, AB-PT, and Ed Miller, manager, Paramount, on advance promotion plans for the showing of "For Love or Money" at the Paramount, and with managers Charlie Funk and Joe Garvey, Century and Granada, on "The Thrill Of It All," to play these two houses day and date. . . . Richard Burton and Elizabeth Taylor, starring in "Cleopatra" at the Center, will go into local competition with themselves soon. Their new film, "The V.I.P.'s," opens Sept. 26 at Shea's Buffalo. The Center changes its matinee presentation policy on Sept. 4 when afternoon shows will be presented Wednesday, Saturday, and Sunday only, instead of every day in the week. The night showings are not changed under the new policy. . . . George H. Mackenna, veteran showman, who for many years was managing director of Basil's Lafayette, long since razed, has gone into the real estate business. George now is associated with Corcoran Real Estate, Inc. . . . A retrospective showing of American western movies is in prospect for next spring at the George Eastman House in Rochester. James Card, vice-director of the museum in charge of the motion picture collection, has acquired 60 westerns in Europe. . . . A new indoor motion picture theatre is planned for the Thruway Plaza. Commer Bros. Management Co., Inc., which operates the 47-store center in Cheektowage, said construction on the 1,000-seat theatre, costing about \$500,000, will start within 60 days. The building will be leased to General Drive-In Corp., Boston-based national chain which operates 51 theatres and 13 bowling alleys in shopping centers from Maine to Florida to Texas. The theatre, of glass and brick, will include an art gallery. The Thruway Plaza will be the first roofed-in motion picture house built in the Buffalo area since 1950, when the Abbott went up in Lackawanna. The Thruway Plaza has parking space for 7,000 cars. . . . More than \$1,200 has been raised at the Sheridan Drive-In to help the Buffalo area get away to a flying start in this year's fund drive for the Will Rogers Hospital and Robert O'Donnell Research Center at Saranac Lake. The money was collected through audience donations at the outdoorer and set a 30-year high mark.

Announcement of the results was made by Sidney Cohen, Sheridan manager and president of New York State Allied Theatres, and Paul Wall, manager of the Buffalo MGM branch and distributor chairman of the fund drive for the Buffalo area. . . . "It looks like we will have to roll up our sleeves and really go to work this year," said Sidney J. Cohen, president of Allied Theatres of New York State, Inc., in commenting the other day on the New York State Classification Bill. "The Board of Regents of the New York State educational system, which administers this state's censorship, has now come out asking that they be authorized to classify motion pictures as to their suitability for children," said Cohen. "There is no question in my mind but that Assemblyman Luigi R. Marano will offer such a bill. New York State Allied will fight this third try bitterly. I urge every exhibitor to be ready for a real fight. Your very existence could be at stake in this battle."

## CHARLOTTE

Richard J. Jennings and J. Coleman Jones of J. & J. Enterprises, Asheville, N. C., have leased the Fine Arts from E. M. Loew's Theatres, Inc., of Boston, Mass. . . . More than 7,000 women attended Wednesday morning Ladies Shoppers Matinees at the Imperial at Charlotte this summer, and the committee in charge is contemplating offering such weekly matinees during the fall. The last of the summer schedule was held Aug. 21 and was followed the next day by a Back-to-School matinee for teenagers. Tickets for the matinees are given out by participating downtown stores. . . . The Astor, Charlotte, which had been closed for several months, was reopened and now is being operated by William Lemmond, who also operates the Fox Drive-In at Charlotte. The house is being renovated, the interior painted, seats repaired, and a face-lifting program planned for the exterior. It will be open seven days a week, operating between seven and 11 p.m., Mondays through Fridays; from 11 a.m., or noon until 11 p.m., on Saturdays; and from two to 11 p.m., on Sundays. Lemmond said the house is being opened for the family trade, and will show high-type "second run" family entertainment films. The Astor was opened a number of years ago and was operated by Colonial Theatres, Valdese, N. C., for a time. Colonial discontinued its operation several years ago, but other interests ran the house from time to time until it was closed several months ago.

## CHICAGO

Edward J. (Red) Donovan, 73, a teamster official, was sentenced to three years in prison for 73 violations of the Taft-Hartley Act by U.S. District Court Judge Bernard M. Decker. Donovan was charged with illegally receiving \$7,584 and an auto from United Film Carriers Assn., which hired members of Local 755, International Brotherhood of Teamsters. Judge Decker said of the case, "It was my impression during the trial that, although Donovan was a union representative of Local 755, there was no evidence introduced to show what services he performed for the union." . . . Mrs. Bernie Howard accepted merchandising award for her husband, head of Academy Films Production, from Sam Chester, sales promotion manager for Superior Silk Screen Industries, at meeting of Chicago Sales Promotion Executive Assn. . . . Richard Balaban, owner, Esquire, recently made the high bid to show "The Leopard" in Chicago later this year. The



Seen at an Atlanta meeting of AB-PT southern affiliates to discuss "Project Plan" picture presentation of Warners' "Rampage" are Morey (Razz) Goldstein, left, Warner Bros. vice-president and general sales manager; James Tinney, Imperial, Augusta, Ga.; and "Miss Rampage."

film was the winner at the 1963 Cannes Film Festival. The Italian-made film is being distributed by 20th-Fox. It has been announced that the advance guarantee for exhibition rights was one of the highest ever made for a film. (No figures were announced.) "The Leopard" is a production of Titanus Films. . . . Automatic Canteen Co. of America declared a 10 cent dividend on its common stock. The last dividend paid was in July of 1962. Patrick L. O'Malley stated that the current dividend "reflects an improvement in earnings experienced thus far this year." . . . "The Thrill Of It All," recently opened at the Chicago, is being plugged by the Holloway House restaurant on Randolph Street. . . . Eastman Kodak company has opened new midwestern sales office in Oakbrook, Ill. James A Hill, general sales manager, and Gerald Zornow, vice-president, were here for the opening ceremonies. . . . Clyde Patton, former operator of the Globe, Christopher, Ill., is the new manager for the Fulton and Fulton Drive-In, under newly acquired ownership of the Wehrenberg circuit. . . . Amusement lineage in Chicago newspapers is up 20 per cent over the same period last year. The managers report they expect further increase in lineage in the coming months. . . . John Ice is leaving the publicity and advertising department of B and K after five years service. Ice and his wife will live in Houston, Texas. . . . Irving Tomback, formerly on the publicity staff of MGM, is now at Universal exchange. . . . American Seating Co. has announced it will pay a 40 cent dividend on common stock.

Sam Saran, well known to the film trade, has joined Northwestern University as publicity chief of the university. . . . Sharon Kuirz won the title of Miss Beach Party at the Roosevelt premiere of "Beach Party." Management reported excellent business for the film premiere. . . . Plans for an Art Center by Arthur Maremount Associates for 32 West Randolph Building, which houses the Oriental and other businesses, are under way. Other interests have reported plans for a motel on this site. Present management will appear before Federal Judge Michael Igoe on Sept. 13 to determine future of building, including the Oriental. . . . Alex Halperin, former executive with Warner Theatres in this territory, passed away. His wife survives. . . . Howard Ketting has been named publicity director for Gene Autry's Sahara Hotel. Irving

Schlicht has been named managing director for the Autry hotel interests in the Chicago territory. Muriel Abbott will book the stage acts for the hotel program. . . . Spiro Papas, executive vice-president, Alliance Theatres; Pete Panagos; Bob Appel; and Dino Tubekes held trade conferences recently with McDonald System executives over Alliance expansion of McDonald division.

## CINCINNATI

Richard Wilson, 68, manager of the Woodlawn Drive-In and long associated in the industry, died while doing some repair work at the drive-in. . . . The Golden Age Club put on a real hootenanny of their own at the morning matinee at the RKO Palace. The large attendance saw MGM's "Flipper" and "A Dime with a Halo," ending the party with coffee and cookies served in the foyer. . . . AA manager Milton Gurian, this area's distributors' chairman for the Will Rogers Memorial Fund drive, and Ben Cohen, exhibitor chairman, urged all exhibitors at the "kickoff" meeting to start their drives early for the benefit of the hospital's outstanding research work. . . . Gary Chetwood, assistant manager to Odis R. Owen, Keith manager, has been promoted to manager of the Colonial, Middletown, O. . . . Clara Duecker, Associated Theatre's secretary since 1937, has retired. . . . Robert Fox, son of Columbia manager Phil Fox, and a junior at the University of Cincinnati, was a delegate of the local chapter of Pi Lambda Phi college fraternity at the national convention in St. Louis. Stewart Fox, his brother, doing post graduate work in the cinema arts at the University of Southern California, is on vacation in New York. . . . Joe Alexander, RKO district manager, at the recent Variety Tent Three golf outing, won first prize among the Tent's foursomes, and Nate Wise, RKO publicity, had the highest individual score for Variety members. . . . A lion cub created more excitement and interest than Jerry Lewis did in "It's Only Money" at the Montgomery Drive-In. The 70-pounder broke loose when frightened by the traffic from his master, William Fagenbaum, drive-in assistant manager. It was finally coaxed back out of the bushes by the Cincinnati Zoo animal trainer, who happened to be attending the movie.

## COLUMBUS, O.

Manager Ed McGlone, RKO Palace, and Charles Van Fossen, RKO Grand assistant manager, aided Ken Prickett in setting up the free trailer showings in the Little theatre at the Ohio State Fair. Some 28 trailers and three special promotional reels on fall and winter attractions were shown to thousands of Fair visitors. Columbus operators' local I.A.T.S.E. donated the 35mm projector. . . . Disposition of the Hartman legitimate theatre will be announced by Sept. 12. Mrs. Lydia Boda, Hartman manager, is resigning this month.

## DALLAS

Chill Wills, Seagonville's (Tex.) veteran ambassador of good will to Hollywood, will be doing double duty when he comes home to serve as toastmaster for the concluding ban-

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quet of the 10th annual convention of the Women of the Motion Picture Industry. Wills also will be doing a stint here to publicize "McLintock," the latest picture in which the veteran actor has a starring role. The actor is on a swing across the country in behalf of the film, a production by John Wayne's Batjac Company to be released by United Artists. He will arrive in Dallas Sept. 13 and spend the day talking with press and radio and television representatives in Dallas and Fort Worth. His toastmastering duties for the WOMPI's will be Saturday night, Sept. 14. Texas Gov. John Connally will be principal speaker and Lt. Gov. Preston Smith, an honored guest, will receive the DITTO (Distinguished Independent Texas Theatre Owner) Award. . . . According to reports of American International Pictures, during the recent visits of Annette Funicello and AIP president James H. Nicholson to Dallas and Miami in behalf of "Beach Party," the two made a total of 142 personal appearances in the two cities—58 record store autograph parties, 40 radio appearances, 19 television appearances, 17 theatre personal appearances, and eight newspaper interview sessions. . . . Dallas is on the itinerary of Jim Denton as he takes off to visit 19 cities to promote the Mirisch Company's "Kings of the Sun," starring Yul Brynner, Geroge Chakiris, and Shirley Anne Field. Denton handled publicity during the filming of the picture and will bring with him an elaborate promotion kit on the film when he comes here on Sept. 16. . . . The Capri has dropped its daily matinee policy, according to Marion Hudgins, manager of the Trans-Texas theatre, but will continue the 2 p.m. performances of "How the West Was Won" on Saturday, Wednesday, and Saturday. This policy change will give the film 10 showings a week at the Capri, with evening shows scheduled daily at 8:15 p.m. . . . Sue Gatlin, who has been working at the Weisenberg Theatres office, has switched to the booking office here of the Cross Roads Theatres. . . . Cindy Carol, the new "Gidget" to be seen in "Gidget Goes to Rome," was a two day visitor in Dallas, then went on to Fort Worth, New Orleans, Denver, and home to California. The film had a multiple opening at 10 local and area theatres. . . . Ed DeBerry, southern sales manager for Paramount, was in for a two day visit. He and Bernard Brager, Dallas branch exchange manager, visited the circuit offices and conducted a sales and booking meeting. DeBerry was recently promoted to newly created post and will supervise the Paramount branches in Atlanta, Charlotte, Jacksonville, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City and St. Louis. . . . Arlie Crites has been named to replace Don Douglas as secretary at the home office of the Texas Drive-In Theatre Owners Association. Douglas has retired from the industry.

## HOUSTON

Salvador Carrillo Echeveste, Mexico movie industry leader, remained in critical condition here. Spokesman at the Methodist hospital said that he has been in the intensive care unit since he was hospitalized suffering from diabetes. . . . San Antonio restaurateur-actor Big John Hamilton was here for a few days. He and Houston television actor Ken Hudgins went to Seguin to do movie work in a motion picture about a murder in a small town. Chill Wills is expected to join them in Seguin, although he is not in the film. . . . The art film situation in Houston has grown considerably brighter in recent weeks. The River Oaks has begun an impressive array of film showings with "Heavens Above," to be



An open house champagne party recently marked the first anniversary of the Merrick, Merrick, L.I., and seen at the event are, left to right, Charles Kirkconnel, manager; Irving Hattem, owner; Ralph Caso, town supervisor of Hempstead; Sirena, prominent Long Island artist; and Benson Capsuto, owner.

followed by "8½," "This Sporting Life," and "Sparrows Can't Sing." The Alray, which had a big success with the two-part "Ivan the Terrible," will bring in Eisenstein's "Battle-ship Potemkin," with Akira Kurosawa's "Yojimbo" opening on Oct. 15. In late October the Alray will present "The Hidden Fortress" to be followed in November by "Sanjuro" and two other Japanese films, "Happiness of Us Alone" and "The Bad Sleep Well." Also booked for showing is a Russian film on a Chekhov story, "The Lady with the Dog." The Contemporary Arts Association has not announced plans yet, except that it may open with Robert Bresson's "Pickpocket" and later show the Russian film, "My Name Is Ivan." Several programs of short films may be offered too. . . . "Lawrence of Arabia" has closed a 21 week engagement at the Alabama. . . . The King Center Drive-In held an end of summer vacation celebration with a midnight to dawn show. On the screen were "Wonderful to Be Young," "Play It Cool" and a "surprise" third feature. . . . Cindy Carol, the latest screen "Gidget" who is being seen in "Gidget Goes to Rome," was in the city for a visit in behalf of the film.

## JACKSONVILLE

A costly setback in the plans for a late fall opening of a new indoor theatre at the local Cedar Hills Shopping Center occurred the afternoon of Saturday, Aug. 24, when a 30-foot masonry-and-steel wall of the theatre collapsed during the height of a gusty thunderstorm. The tumbling wall crushed two automobiles under tons of falling cement blocks and damaged a third car. A policeman racing to the scene lost control of his patrol car and wrecked it against a utility pole in the vicinity. When completed, the theatre is to be leased by owners of the shopping center to Herman Meiselman of Charlotte, who already operates the local indoor Town and Country and the outdoor Midway and Fox drive-ins. . . . Dot Edrington, formerly of Paramount, is the new secretary to Bob Bowers, Allied Artists branch manager. . . . Mrs. F. C. Thompson has closed her Raymon Theatre at Frostproof for the remainder of the summer. . . . Carl Carter has reported that Stein Theatres' Palace, Sylvester, Ga., has been closed following a damaging fire. . . . Art Levy, formerly of Detroit, has moved here as Florida representative of Don Kay Enterprises of New Orleans. . . . WOMPI members assisted Walt Meier's staff at the Florida with the audience collection for the Will Rogers Memorial Hospital and O'Donnell Research

Laboratories during a two-week run of "Come Blow Your Horn." . . . Edwina Ray, WOMPI at the FST home office, has been named chairman of the important WOMPI industry service committee. She and her committee members will represent the industry and the San Marco Art Theatre at the annual Jacksonville Arts Festival, the city's main cultural event of the year, scheduled for Oct. 9-13 at the Civic Auditorium. . . . Claude Brown, Floyd Theatres booker, won the top prize of \$50 in an industry raffle conducted for the benefit of WOMPI charities. . . . The WOMPI treasury profited to the amount of \$225 as a result of the many Tupperware parties conducted by Mrs. Anne Dillon and another \$202 dollars were realized from a midnight show staged at the Imperial Theatre. . . . The Motion Picture Charity Club, assisted by WOMPI, will sponsor the midway attractions at the Jacksonville Fair scheduled for the Gator Bowl and the Coliseum Oct. 23 through Nov. 2. . . . The WOMPI service committee awarded special citations to Kitty Dowell, Ida Belle Levey, Mildred Land, Doris Poston, Betty Healy, and Anne Dillon for their many charitable works during July. . . . Elinor Wollmers is the new secretary to Robert Capps, MGM branch manager. . . . Betty Lindsey has transferred from the local MGM office to the Atlanta office to be with her husband who was also transferred to Atlanta.

## MIAMI, FLA.

Ground was broken for General Drive-In Corp.'s new Cinema in the Casselberry, Fla., Seminole Plaza Shopping Center. Mayor Fred Heath, R. M. Daugherty, southeastern division manager for General Drive-In, and Billy Wilson, manager, Cinema Parkwood Plaza, were present for the elaborate ceremonies, which featured a red-suited bewhiskered "Santa Claus" who dipped his shovel into a pile of shaved-ice snow to indicate that everyone was shooting for a Christmas opening date. It was only two years ago that General Drive-In opened its Cinema in Parkwood Plaza shopping center, the first new indoor theatre to be erected in mid-Florida in more than 25 years. Both Daugherty and Wilson are "old-timers" in the theatre business, with past experience in Orlando, Fla., as former managers of the downtown Beacham. Daugherty reminisced that where the new theatre is to be built was the locality where he grew up and used to come out to hunt and fish. Daugherty said the new theatre would duplicate one now being completed by the national chain in Austin, Tex. The Seminole Plaza Cinema will be the ninth General Drive-In Corp. house in the state. The group has another under construction in Ft. Lauderdale and will soon commence construction on another at Jacksonville. . . . Tom Rayfield, Carib, was July winner in Wometco's monthly Thrif-Tik-It Sales Contest, with sales of 200 books. Cecil Allen, Mayfair, was next with 121 books sold, and Howard DeBold, 163rd St., third with 103 books. . . . "Beach Party" opened well in the Wometco houses, with star Annette Funicello virtually mobbed in her personal appearances at the Carib, Miami, Miracle, 163rd St., Essex, Gateway, and the new Plaza in West Hollywood Shopping Plaza. When the p.a. system in the latter balked at the last minute, Wometco promotion director Jack Mitchell borrowed a policeman's whistle and got up on the stage and quieted the house full of enthusiastic teen-agers so that Annette could be heard without the use of the p.a. . . . The long-awaited "VIP's" was set to open Sept. 26 in the Carib, Miami, Miracle, 163rd St., and Palm Springs.

## NEW HAVEN-HARTFORD

Lou Cohen, Loew's Palace, Hartford, and his wife, Rose, flew home from a three-week vacation with Norm Levinson, Lou's one-time assistant at Loew's Poli, Hartford, and now general manager and advertising director of Trans-Texas Theatres, Dallas. . . . The Ernie Greculas, Connecticut Cinema, Inc., got home from Los Angeles and San Francisco. . . . Allen M. Widem, Hartford Times amusements editor-columnist, discussed "Motion Pictures—Myth or Mission" at the Lake Tarleton, N. H., Festival of the Seven Arts. . . . WHCT-TV (channel 18), providing America's first over-the-air subscription tv experiment, has launched a long-anticipated promotion campaign, initial phase an essay contest with first prize an all-expense family weekend at a prime New England resort facility. RKO General Inc., stations' owner, pledged to spend \$10 million for pay-tv over three years, announced a 25-word contest with theme, "I Like Subscription TV because. . ." The prize-winning family will be hosted at the Equinox House and Lodges in Manchester, Vermont. . . . Expanding American-International Pictures opened a Connecticut office in the Stanley Warner Roger Sherman Theatre Building. . . . William Montgomery, with Lockwood and Gordon's Hartford operations for the past two years, most recently as director of special services at the Cinerama Theatre, has been named resident manager of the first-run Cine Webb, succeeding Charles Shaw, resigned. Carroll J. Lawler, former independent Massachusetts exhibitor and one-time general manager, Hartford Theatre Circuit, replaces Montgomery at the Cinerama Theatre. . . . Fred Koontz III, L&G's Waterford (Conn.) Drive-In, conducted a "Miss Beach Party" beauty competition in conjunction with his premiere of American-International's "Beach Party." Judges included John Ashley of the film's cast. Cooperative area merchants provided a whopping quantity of gifts for the lissome lovely. . . . An All-Star Festival was held at the Stanley Cuddy-operated Strand, Winsted, Aug. 27 for benefit of the Jimmy Fund (Children's Cancer Research Foundation). . . . Alfred Alperin, Meadows Drive-In, Hartford, distributed schoolbook covers to teen-agers attending opening performance of A-I's "Beach Party."

## NEW ORLEANS

Some 50 localites, former prisoners of war, were guests of Frank Henson, manager, Loew's State, at the opening of United Artists' "The Great Escape." . . . Stanley Graham is refurbishing the Ritz, Lucedale, Miss., and Doyle Maynard is remodeling the Don, Natchitoches, La. . . . Janet Marie Bischone, United Artists staff, and John Charles Markey will be married on Oct. 5. . . . Jock Mahoney was in in connection with MGM's "Tarzan's Three Challenges," Saenger. . . . Robert Stack visited in connection with "The Caretakers," Loew's State. . . . M. A. Connett, head, Connett Theatres, Newton, Miss., has taken over the operation of the Elba, Alabama theatre. . . . The Brookley Air Force Base Theatre, Mobile, closed for renovation. . . . Tommy Prieto has taken over the operation of the Lake, Mandeville, La., formerly a unit of Bill Cobb's C&B Theatre Company. . . . William A. 'Billy' Briant resigned as manager of the 20th Century-Fox exchange and was succeeded by Gerald Kennedy, who has worked for the exchange for some 28 years. Briant moved over to Paramount as manager where he succeeded Milton Aufdemorte, who personally requested he be relieved of some of

his duties, and who now becomes assistant to Briant as sales manager. . . . Jane McDonnell, Paramount staffer, is observing her 26th year of service on Film Row, 25 of them with Paramount. . . . E. E. Shinn, Paramount salesman, who was treated at Ochsner Foundation Hospital for ulcers, was on the way to recovery. . . . The Louanna, Opelousas, La., was recently destroyed by fire. . . . The Louisiana Theatre Owners held a meeting at the Capitol House, Baton Rouge, La. The next session will be held in New Orleans on Nov. 13. . . . Thelma France, Universal inspectress, was on leave of absence for eye surgery. . . . Charles Achee, Sr., Loew's State projectionist, and in charge of NTS equipment service shop, is back on the job after abdominal surgery. . . . A farewell luncheon was tendered to Bill Holliday, who left for Charlotte, N. C., where he has taken over the managership of Paramount Film Distributing Corporation. He was gifted with a desk radio. For the past two years he was on United Artists sales staff here. . . . The christening of Staci Lea, daughter of Betty and Joe Faia was held on Sept. 1. The father is office and warehouse manager of Blevins Popcorn. . . . T. G. Solomon, president, Gulf States Theatres, and wife, are on Puerto Rican vacation.

## PHILADELPHIA

Apologies to American International Pictures' Edward Heiber. He was in Pennsylvania Hospital with a sprained shoulder; and not in Hahnemann Hospital with a heart attack as incorrectly stated in our last issue. . . . Veteran manager Bill Whyte, for the past five years manager, Budco's Airport Drive-In, has resigned. . . . David E. Milgram, president, Theatre Owners of Pennsylvania, protested to the Chestnut Street Businessmen's Association, the Market Street Businessmen's Association, and Gimbel Brothers over the mailing by Gimbel's of pamphlets carrying WCAU-TV Channel 10 listings. Milgram said "Mailing literature that actually tells people to stay at home and watch TV is, in itself, a deterrent. TOP is most anxious to get the people out of their homes and downtown and, as a matter of fact, are now formulating an advertising campaign to bring about this effect." . . . Lois Lichtman and Lynne Gurst, United Artists staff, announced their engagements. . . . Max L. Rabb, who operated the Aardvark art film theatre here a year ago, is now associated with Louis Clyde Stoumen in a production company making "Image Of Love" which has a November completion date. . . . Fans was closed for repairs following collapse of part of the ceiling. . . . William Goldman announced plans to build a new theatre in the northeast, six miles from the Orleans at Cottman and Bustleton Avenue. . . . Agent Eddie Sherman was in from the West Coast with TV star client Gene Barry, and visited the MOTION PICTURE EXHIBITOR office. From here, they headed for New York City and Dallas.

## ST. LOUIS

Many motion picture notables were among those who served as honorary pallbearers at the funeral of Paul L. Krueger. Krueger, who was president of the Wehrenberg Circuit and Shrine Potentate, died of a heart attack while vacationing with his wife in Estes Park, Col. Among those from the film industry who served as honorary pallbearers were Frank Plumlee, J. C. Ansell, Tom Edwards, F. P. Gloriod, Tommy James, Clarence Kaiman, Wes Bloomer, John Meinardi, Russ Bovim, Ed Arthur, Stu Tomber, Bill Williams, Harry

Hoff, Floyd Speer, Jim James, Ray Parker, Charles Goldman, Ray Cohen, Lester Kropp, and H. E. McManus. Krueger is survived by his wife and son.

## SAN ANTONIO

Wes Holstein has been named manager, Lackland Drive-In, operated here by Stanley Warner of Texas. . . . Tom Powers, city manager, Cinema Arts Theatre, had the "world premiere" showing of "The Haunted Palace" with Vincent Price and Debra Paget at the Texas, following the close of the two week showing of "Beach Party." . . . Theatre collections were made at the Texas for the Will Rogers Hospital and O'Donnell Memorial Laboratories. . . . Albert Reynolds, head of Stanley Warner of Texas with headquarters in Dallas, paid a visit to the circuit's seven theatres here, one indoor and six outdoor.

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# The Best

from

## GREAT BRITAIN

Audiences Flock To Light-Hearted Features  
As Adults-Only Screen Fare Loses Ground

By Jock MacGregor

Last year, Britain's Top Dozen Feature Films reflected no definite pattern at the box office. The public were buying quality irrespective of subject. "X-Adults Only" and family programs were equally in demand. The serious, provocative film scored with the lighthearted.

This year, a marked preference for gay, happy-go-lucky, escapist fare was revealed. Indeed, only two pictures are in the "X" category and one of these was played for laughs.

Today most pictures do magnificently or fail miserably. The public has shown that it knows what it wants irrespective of whether it is British or American, roadshow or regular program.

The average picture is pretty well a thing of the past and few that miss in London, unless the weather was against them, pick up in the provinces.

When a picture really clicks nowadays the sky is the limit. In the accompanying panel the Top Dozen are listed alphabetically, but there is absolutely no doubt as to which is the British champion. It is Elstree Distributors' "Summer Holiday." Expertly booked by Warner Pathe it has enjoyed many extended runs and then left plenty for the follow-ons.

Some idea of its success is reflected in its takings at a small

town 600 seater with a 35c-56c price range. This independent is happy if he hits his weekly average—\$1260. With Elvis Presley's "Girls, Girls, Girls," he took \$1850 in 6 days and was delighted. He played "Holiday" for 7 and banked more than \$3000. And this is no isolated example.

Breezy, colorful and as completely disarming as this CinemaScope release, which American International will present in the U.S.A. as "Summer Affair," is in itself, much of its success is due to its star, pop idol Cliff Richards, who can do no wrong here. He is tops in all media, heading the hit parade as a recording star, packing theatres with his live shows and scoring strongly on radio and tv.

Challenging him hard at home and outstripping him by far in the international field is Peter Sellers who, in his desire never to be typed, has taken on films with limited mass appeal. The public appreciates this and, even if they approach the subjects warily, revel in his versatility and are ever ready for his comedies. His popularity is unquestionably rising.

He scored a personal triumph with "Wrong Arm of the Law" which delighted all with its lighthearted vein. Sellers, the serious actor, was acclaimed for his sinister characterization in

(Continued on page 24)

### 1963's Top Dozen From Great Britain

(alphabetically)

**BRIDGE ON THE RIVER KWAI**  
(Reissue)—A Sam Spiegel Production

**CALL ME BWANA—**  
A Saltzman-Broccoli Production

**DR. NO—**  
A Saltzman-Broccoli Production

**THE FAST LADY—**  
Julian Wintle-Leslie Parkyn Production

**IN SEARCH OF THE CASTAWAYS**  
—A Walt Disney Production

**LIVE NOW PAY LATER—**  
A Regal Films International Release

**THE L-SHAPED ROOM—**  
A Romulus Production

**ON THE BEAT—**  
A Hugh Stewart Production

**THE PIRATES OF BLOOD RIVER**  
&  
**THE MYSTERIOUS ISLAND—**  
A unit program

**SPARROWS CAN'T SING—**  
An Elstree Distributors

**SUMMER HOLIDAY**  
Elstree Distributors

**THE WRONG ARM OF THE LAW—**  
A Robert Velaise Production

# THE BEST FROM GREAT BRITAIN

(Continued)

"Lolita." Not so successfully commercially was "Dock Brief" ("Trial and Error" in U.S.A.) which despite vintage Sellers was too clever, clever for many.

The public accepted his intentions and are pouring back for "Heavens Above" which though pre-released in some spots during the period of this poll has not been generally released. The initial box office returns suggest that it will be a very stronger contender for the next British Laurel Awards. Next he will be seen in Stanley Kubrick's "Dr. Strangelove: Or How I learned to Stop Worrying and Love The Bomb."

For sheer consistency, Norman Wisdom is a rule unto himself. For some ten years now his annual Rank romp has been tops among the Christmas releases. "On The Beat" not only proved no exception but a stronger entry than most. Now exhibitors realizing that there is plenty of life in this knock about comedian and his gags have pencilled in prime Christmas playing time for "Stitch in Time." With the trend towards the lighthearted, they should once again be on a good thing.

For the remaining established stars few have been better than their material. Indeed of the Top Twelve only the three pictures already mentioned have been carried by the stars and might have failed without them.

Of the newcomers, the most impressive is Sean Connery who had a tailor made part as James Bond and follows up "Dr. No" with "From Russia With Love." It will have to wait until "Woman of Straw" in which he stars with Gino Lollobrigida to see if he can draw as well as another character. Terrence Stamp proved his versatility in "Term of Trial" and "Billy Budd" but has yet to establish his box office potential. Richard Harris grabbed headlines with "Sporting Life" but is another who has not been proven commercially, James Booth

caught the eye in "Sparrows Can't Sing" and despite work only in programmers Oliver Reed is building a following which can help Kenneth Shipman's "The System."

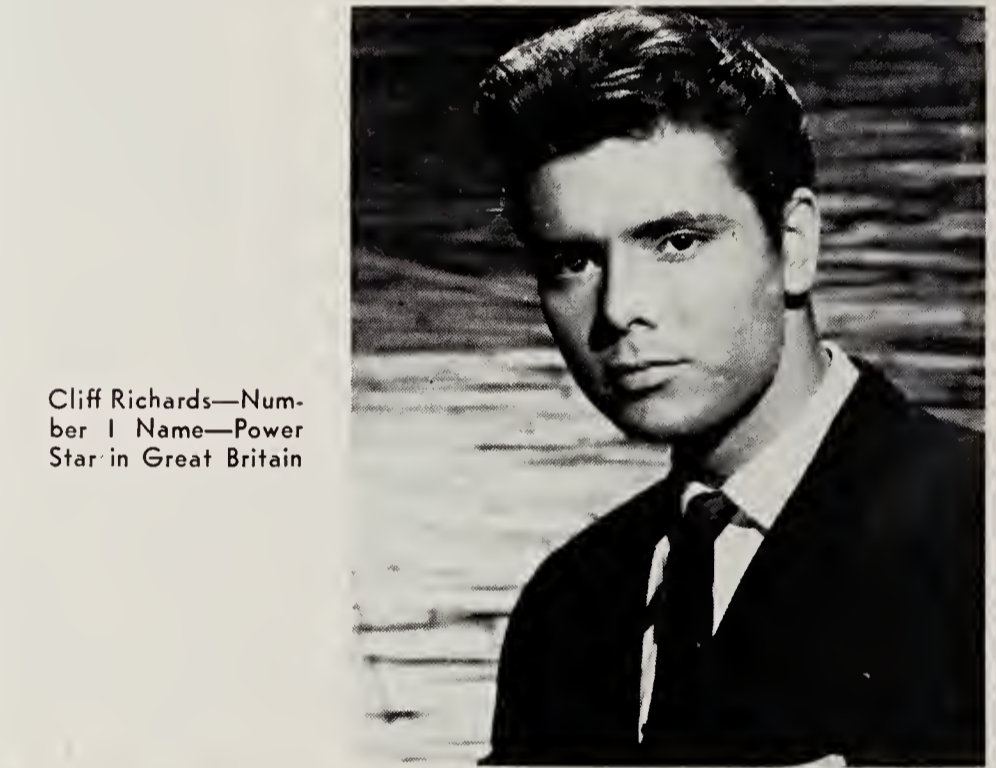
No newcomer but an actor who has been giving consistently good performance for years is Leslie Phillips. Due to familiarity his contributions can well have been under estimated in a number of highly successful pictures. He is among the hand picked cast in one of the two sleepers of the year, "Fast Lady." Also in this picture is Julie Christie one of only two new actresses really to impress me during the year. The other is Sarah Miles ("Term on Trial" and "the Ceremony").

The other sleeper of the year is "Sparrows Can't Sing." This is the third picture to be made by the newly formed Elstree Distributors for Associated British release and each has made the Top Twelve Feature List—the first was "The Young Ones" ("Wonderful to Be Young" in the U.S.A.) last year. It is no secret that some highly successful film men took one look at "Sparrows" and shuddered. As a film it lacks much, but as an entertainment it has tickled the fancy and drawn the laugh hungry millions.

Headed by Kenneth Harper and Leslie Grade, Elstree Dis-  
(Continued on page 28)



Seen are Ian Henry and June Ritchie in a scene from the Peter Rogers production of "This is My Street," a realistic drama etching the complex relationships of a working class family, their scheming lodger, and neighbours. Produced by Jack Hansbury, directed by Sidney Hayers.



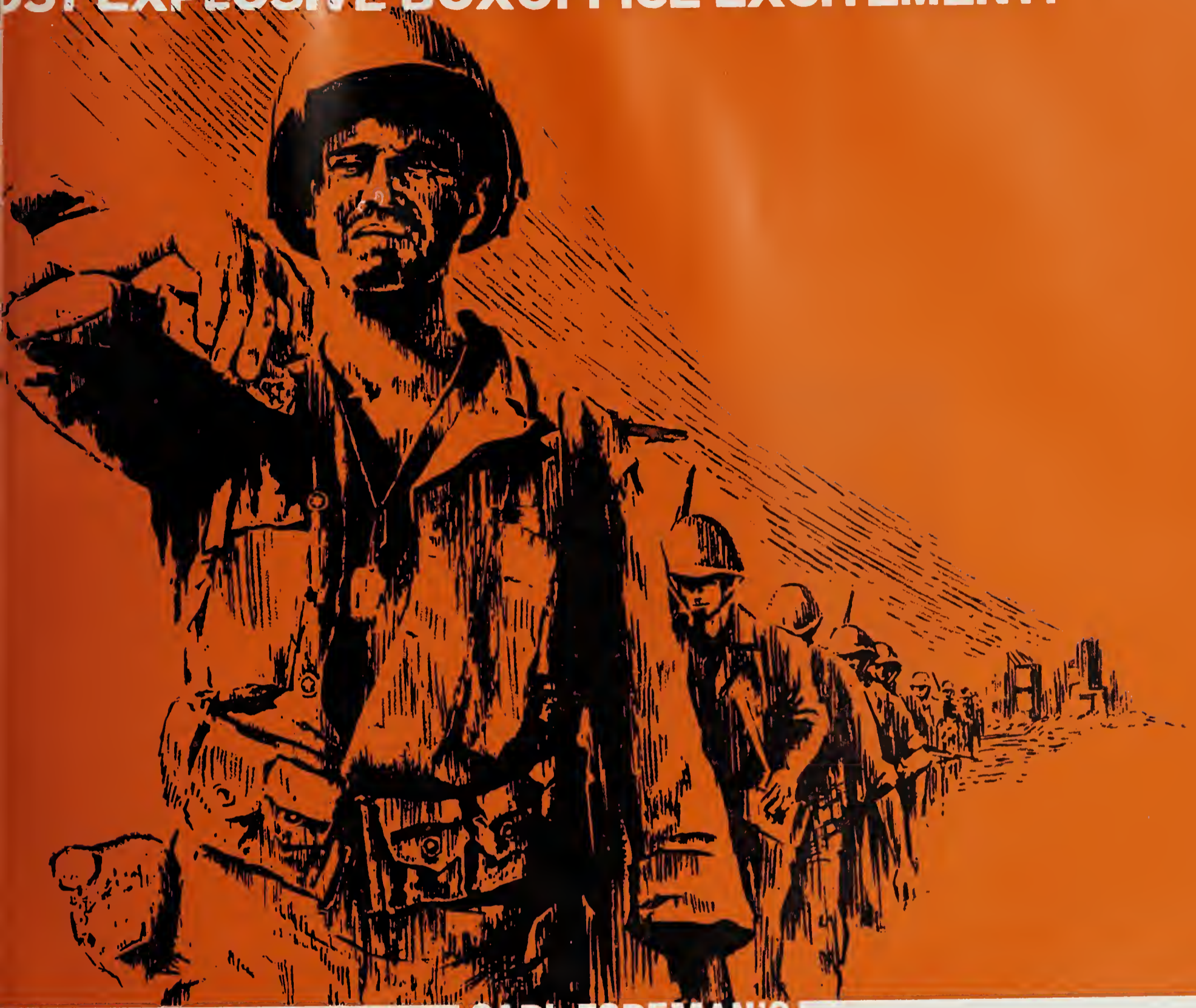
Cliff Richards—Number 1 Name—Power Star in Great Britain



Associated British player Kathleen Breck is seen in still from "West 11," a Daniel M. Angel Production starring Alfred Lynch, Miss Breck, Erick Portman, Kathleen Harrison and Diana Dors. Film is set in postal district of London's Notting Hill.



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## **PETER SELLERS**

*Peter Rogers*

# THE BEST FROM GREAT BRITAIN

(Continued)

tributors, follow this successful trio with "The Servant" which stars Dirk Bogarde and Sarah Miles and will be shown at both the New York and Venice Film Festivals.

Another new company with a 100 per cent success story is Eon Films, headed by Cubby Broccoli and Harry Saltzman. Their initial offering "Dr. No" clicked from the start and went on to exceed their wildest hopes. They followed it with Bob Hope's "Call Me Bwana" which backed with extensive advertising sailed nicely into the money.

Now this team is about to deliver the second James Bond romantic adventure, "From Russia With Love," and already United Artists' executives and exhibitors are drooling at the prospects. It is a long time since there has been so much unbridled anticipation for a picture here.

This year 13 pictures actually qualify for the Top Dozen. Among the big money makers is the Columbia unit program consisting of "Pirates of Blood River" and "Mysterious Island." Now Jim Carreras claims that the former was the at-

traction and Charles H. Schneer swears on anything you like that it was the latter. The success really lay in the expert coupling which resulted in each complimenting the other to make for solid, escapist fare.

Now perhaps an answer will be provided. Following this success, Jim Carreras' "Scarlet Blade" forms a unit with "Son of Captain Blood" and Schneer's "Jason and the Argonauts" and "Siege of the Saxons" goes out as another combo. If the figures registered in the prereleases are a criterion then both are headed for the big time.

The only Anglo American picture in the honor list is Walt Disney's "In Search of the Castaways." Beautifully mounted and finely acted by a strong all round cast it captured the imagination and scored all along the line. The two "X-Adult Only" films are Regal's "Live Now Pay Later" which was played for laughs and Romulus' "The L-Shaped Room." The latter is the only view of the kitchen sink among the Top Dozen pictures. Others have bitten the dust. This one won though because it was more adult than adulterous and has strong feminine appeal.

A big surprise is the successful revival of Sam Spiegel's "Bridge on the River Kwai." In many theatres it took more money than originally. The British have much time for the tried and proved and judging by the consistent business done by the classic style theatres many must prefer something old to a new picture. Sam is riding high. This bonus is chicken fced compared to the money that is being run up by Britain's first real roadshow, the mighty "Lawrence of Arabia" which is not eligible for this poll since it is not in regular release. This survey is restricted to British films but if it were expanded to cover all comers, the result would not be very different. In-



Vincent Edwards makes his first appearance in an international film, seen here playing opposite Italy's Rosanna Schiafinno in Carl For- man's production of "The Victors."



Anglo Amalgamat- ed's "Billy Liar" stars Tom Courtenay as an imaginative, ir- responsible, pathologi- cal liar. Co-starring in the story are Julie Christie and Wilfred Pickles.



John Fraser fumblingly attempts to hook up Nancy Kwan, most cognizant of other dinner guests in this scene from "Tamahine" from Associated British.



"Doctor Crippen" is a John Clein Production for Associated British-Pathe and Warner-Pathe release, starring Ronald Pleasence and Coral Browne.



Charlie Drake finds himself entangled with Apache dancer Sheila Holt in a scene from Associated British's "The Cracksman" for Warner-Pathe release.



"French Dressing" is a Kenneth Harper production for Associated British, directed by Ken Russell, starring James Booth and Roy Kinnear with Viennese actress Marisa Mell.



Sidney James and Hattie Jacques in their wedding photo, seen in Peter Rogers' latest production "Carry On Cabbie," an Anglo Amalgamated presentation for release through Warner-Pathe.

Michael Carreras makes his debut in this Associated British release, "What A Crazy World." Pop singers in scene from picture are Joe Brown and Marty Wilde in an East End amusement arcade.



deed, no more than four titles would be affected.

The British market has contracted to the ABC and Rank circuit releases with other houses taking what is available or, if barred, the spasmodic so called third release or, failing that, whatever is going. Without a circuit date a British picture stands little chance of getting its investment back, let alone a profit. And if it does get booked it can still lose unless it is an attraction. Several have this summer—and no one could blame the sun.

The pattern of release now dictates the type of films required. A recent Cinematograph Films Council report reveals there are 300 ABC, Rank and major independent circuit houses seating less than 1000. The majority are in the 1000-2000 range and play 6/7 day bookings.

To justify this capacity potential the chemistry must be right. A cheap picture without a gimmick cannot provide the solution and can be the more expensive in the end. Exhibitors sense these things and are adverse to offering good terms or playing time and the chances of worthwhile returns for such pictures from overseas are remote in view of import and other restrictions, dubbing costs, etc.

It is as hard and often harder to raise money for a hundred-thousand pound picture as for a multi-million pound epic and the investment can be safer in the latter. It will have far more chance in the world market and have reissue and residual values for years. With not enough product to maintain three releases weekly and too much for two, British producers are faced with an acute situation. A heavy backlog has been formed especially of middle budget pictures some of which were complete or shooting when I compiled last year's product survey.

These are running up interest charges but to some producers it is better to have them in the vaults at cost than to risk the third release and have a proven loss on their books. However, few, save those with "X-Adults" certificates which are kept away from holiday dates or clashes with other "Xs," and awaited a major circuit release and have been teamed with a similarly placed subject, have justified the playing time. Indeed, in several cases the producers would have done better to have played the third release solo and saved the additional prints costs.

With screams of "monopoly" certain independents are gaining support in some circles for the formation of a third circuit of equal strength out of the existing two without seemingly considering the dangerous implications. The ultimate result would be the death of the golden goose and the likelihood of three shares of nothing and little chance of a really big financial take.

With this reduced market potential a possibility some producers openly are suggesting is that all British pictures should have their budgets drastically cut. Such small thinking could only end in the demise of British films and the cinemas. Attendances would fall further and foreign sales would be reduced. Far better would be for many independents to pool their resources and combine to make something big and really

(Continued on page 32)

**MICHAEL CARRERAS IS HAPPY TO ANNOUNCE THAT  
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# THE BEST FROM GREAT BRITAIN

worthwhile. These could be vigorously sold throughout the world. Too many rarely look further than chasing the British exhibitor for their revenue.

Already some producers are curtailing their programs in view of the backlogs of pictures. However, for the exhibitor the immediate future looks pretty good. Already previewed are such big potential hits as "The VIPS," Peter Rogers' hilarious "Carry On Cabbie," "Heavens Above," "Billy Liar" and "Tom Jones" from British studios. Already in release are some money spinners. These will be backed with a solid lineup from abroad and the regular releases of such proven roadshows as "El Cid," "Longest Day" and "West Side Story."

The summer has been the quietest for years in the studios and the winter promises no great activity. However, the number of international pictures currently in various stages of completion is higher than usual.

Eagerly awaited is Carl Foreman's "The Victors" which has a cast resembling an artists' telephone directory. Having written, directed and produced personally he will world premiere before the Queen in November at the Odeon, Leicester Square. This will be one of the most important pictures to come from any source during the coming year.

Included in this group are Hal Wallis' "Becket" (Richard Burton and Peter O'Toole); Walter Seltzer's "The Winstone Affair" (Robert Mitchum, Franee Nuyen and Barry Sullivan);

Ross Hunter's "The Chalk Garden" (Deborah Kerr, Hayley Mills); Stanley Kubrick's "Dr. Strangelove" (Peter Sellers); Disney's "Thomasina" and "Dr. Syn"; MGM's "The Haunting" (Claire Bloom); Irving Allen's "The Long Ships" (Richard Widmark); Seven Arts' "Of Human Bondage" (Kim Novak, Laurenee Harvey); the Mirisch's "633 Squadron" (Cliff Robertson, George Chakiris, Maria Perschy); Robert Joseph's "Third Secret" (Stephen Boyd) and the Carreras-Castle horror entry "The Old Dark House" (Tom Poston).

Great claims are being made for "Zulu" which Cy Enfield and Stanley Baker have been making on location in Africa and at the compact and extremely workmanlike Twickenham Studios. Telling of an epic stand by a Welsh regiment during a near forgotten campaign, it is being compared to "The Four Feathers" and "Lives of a Bengal Lancer." Embassy will release.

Associated British have an impressive line up of completed pictures. Already dated are "Dr. Crippen" (Donald Pleasance, Samantha Eggar) and Anglo's "Billy Liar." These will be followed by "West 11," a Daniel M. Angel production with newcomers Alfred Lynch and Kathleen Breek and a background of jazz clubs, pubs and bed sitters; Kenneth Harper's "French Dressing," a comedy about what happens when an English resort tries to get with it in the French style; Anglo's "Nothing But The Best" which Clive Donner directed and Peter Rogers' "This is My Street."

Associated British are also handling Michael Carreras' first independent production, "What a Crazy World." As a third generation of film producers might, he has gone all out to make a CinemaScope musical of modern youth. He has chosen a galaxy of top pop idols and has directed personally.

The immediate future is going to be tricky for producers but with the amount of quality product stockpiled exhibitors and picturegoers should be in for a great time.



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September 11, 1963

# How Do You Measure Success?

**W**HAT IS the secret of greatness? How do you measure success? By what remarkable chemistry does a work of art take shape? These are questions that man has asked himself since the dawn of civilization. These are questions that beg easy answers.

Why do we ask them now? This is the annual LAUREL AWARDS issue of MOTION PICTURE EXHIBITOR. Once again, theatremen from everywhere have participated in the balloting to choose the industry's best films and top personalities in every phase of motion picture production.

As the vote progresses and the names of the winners are revealed, one can't help but wonder why the voting exhibitors voted as they did. What are the rules? What are the yardsticks of excellence?

To put it quite honestly, we just can't figure them out. At times, it appears that commercial success is the most important requisite. But then a picture crops up that industry recognizes as eminently worthwhile despite a rather cool reaction from the public. This is healthy. It would be unfortunate if the many fine efforts that don't create a decided stir in the marketplace were relegated to the scrap heap of indifference. Contrary to some opinions, the majority is not always right. The views of a discriminating minority are also important.

At other times, it seems as though the stars make a film successful or unsuccessful. Then there flashes across the screens of the world a cinematic gem without a star name in the cast. It strikes a wondrous chord of response in the hearts and minds of critics and public alike, and a "sleeper" is born. This is one of the more exciting phenomenons of the motion picture industry, and it is heartening to see such worthy features recognized in this edition of LAUREL AWARDS.

This is not to say that stars are not important. Certainly they are, and the presence of so many whose staying power is legendary brightens the pages of this LAUREL edition. Together with the newcomers who are also honored here, they create a talent pool that is the hope of this industry's future.

The past year has been one of constant variety. The age of the super-feature was climaxed with the release of the most eagerly awaited film of all time, "Cleopatra." Its troubles were legendary and brought a great corporate empire to its knees. Indeed, the story of 20th-Fox,

its problems, and its resurgence must certainly be rated at the top of the industry news stories of the year.

While "Cleopatra" is not presented in this year's LAUREL AWARDS balloting, voters did take particular notice of the 20th-Fox story. Exhibitors by an overwhelming vote named Darryl F. Zanuck, energetic and highly capable 20th-Fox president, as the man who did the most for the motion picture industry during the past year. His job at the head of the 20th-Fox executive staff was as great a business challenge as any man ever faced. The company's charge back to profitable operation had the industry and the entire business world talking in tones of respect and admiration. As the returns from "Cleopatra" mount, it seems evident that an industry leader is on its way back to the top. We join the world's exhibitors in saluting Darryl F. Zanuck, truly the Pioneer of the Year.

As to the future of the motion picture industry, only time will tell. Quality films and gimmick pictures are capturing their share of the entertainment dollar, but the moviegoing habit, as evident in the 1940's, is a thing of the past. New theatre construction, particularly in suburban shopping centers all over the country, proceeds at a record pace. The motion picture industry is alive and kicking, and for that we can all be grateful.

However, the business still has its share of cannibals, feeding off one another. These are the men who prefer the sharp tactics to the balm of cooperation and the quick

buck to the steady profit. At a time when cooperative action and ethical business standards are more necessary than ever before, they seem bent on industry suicide.

All this, however, does not detract from the achievements on screen during the past year. Good films continue to thrill filmgoers everywhere.

It is our hope that your favorites of the screen are honored in this LAUREL AWARDS issue. You may not agree with every choice in every category, and that is all right too. It is the aim of LAUREL AWARDS to honor quality, on screen, in front of the cameras, and behind the camera.

We ask again, what is the secret of greatness? How do you measure success? We admit again that we do not know the answers. However, if there are answers at all, they can be found in some measure in the following pages.



DARRYL F. ZANUCK

**TOPLINER**  
**Directors**



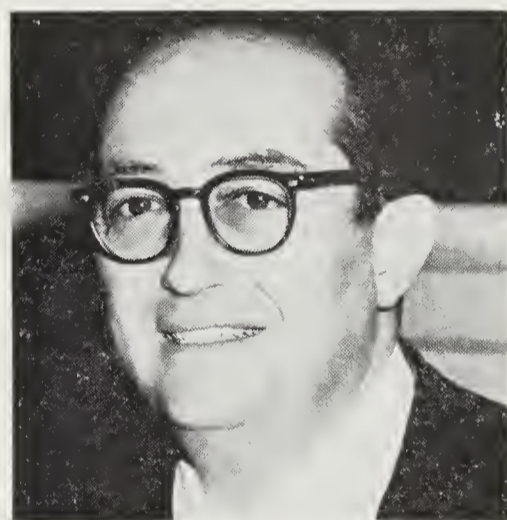
1. FRED ZINNEMANN



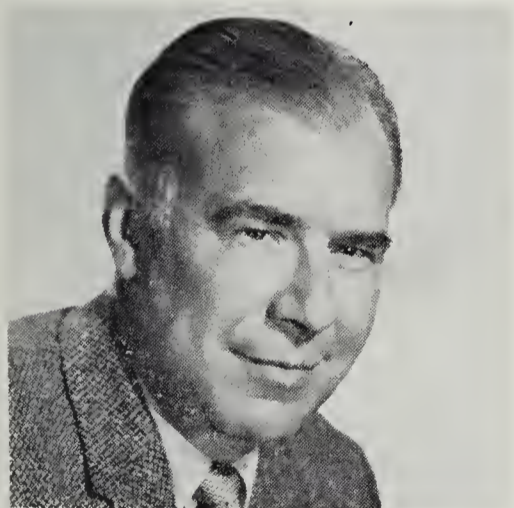
2. JOSEPH L. MANKIEWICZ



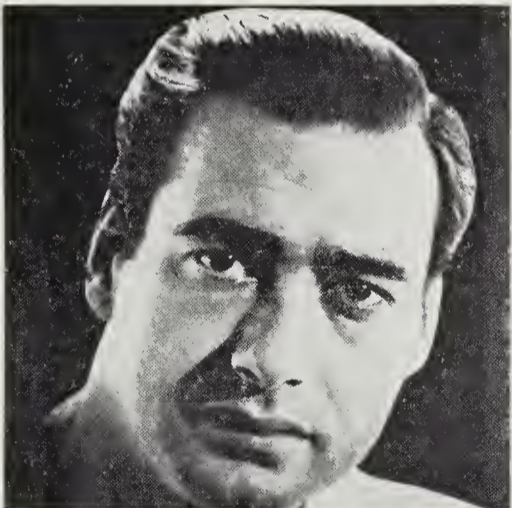
3. DAVID LEAN



4. HENRY KOSTER



5. GEORGE SEATON



6. JOHN FRANKENHEIMER

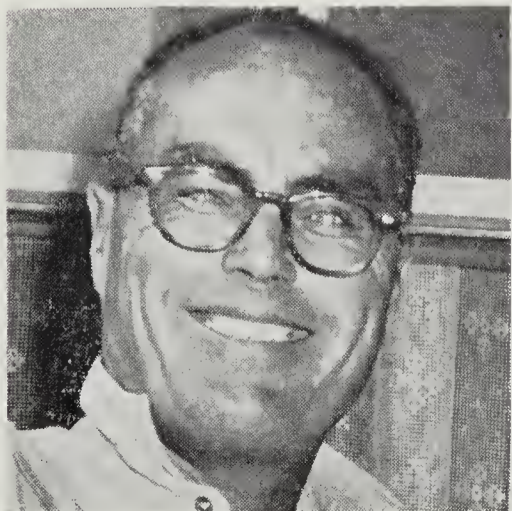


7. STANLEY KUBRICK

8. VINCENTE MINNELLI



9. JOHN STURGES



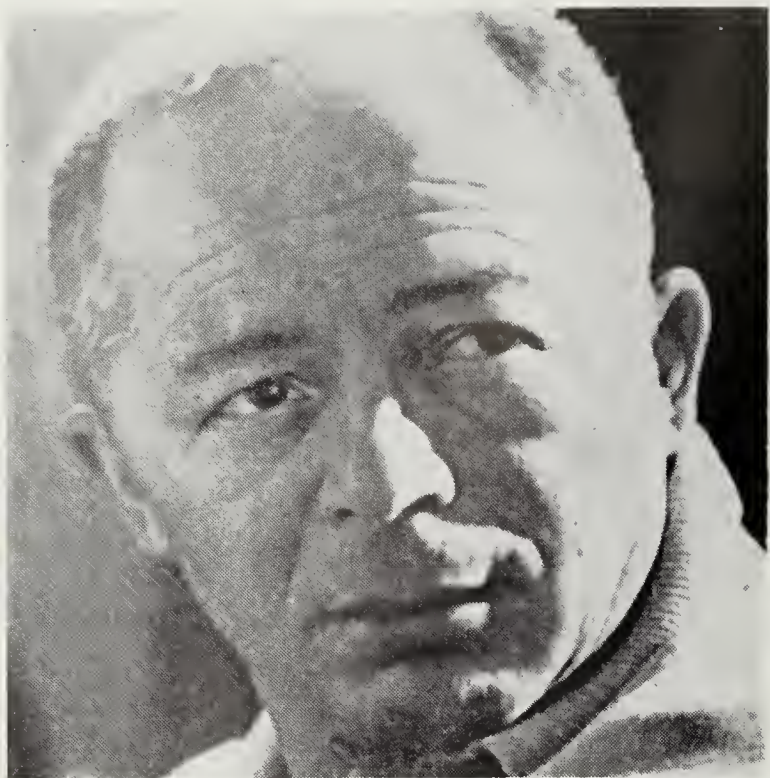
10. DELBERT MANN



*1963 Laurel Award Winners:*

TOPLINER

# Producer-Directors



1. BILLY WILDER



2. ALFRED HITCHCOCK



3. JOHN FORD



4. JOHN HOUSTON



5. WILLIAM WYLER



6. STANLEY KRAMER

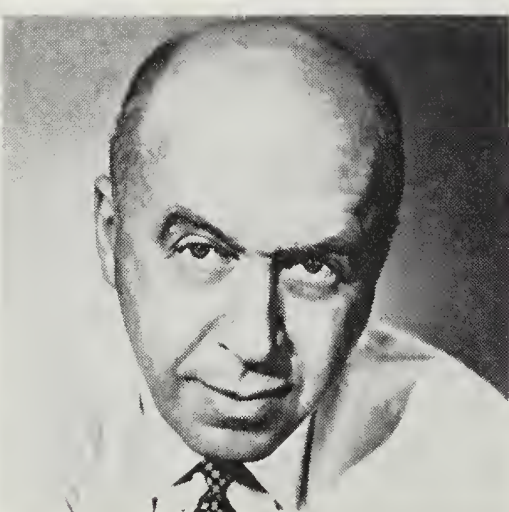


7. MERVYN LEROY

8. DARRYL F. ZANUCK



9. OTTO PREMINGER



10. DELMER DAVES



1963 Laurel Award Winners:

TOPLINER

# Producers



1. WALT DISNEY



2. ROSS HUNTER



3. SAM SPIEGEL



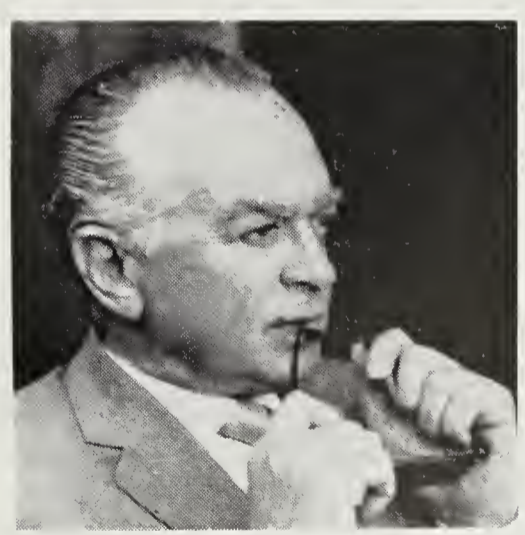
4. HAL WALLIS



5. CARL FOREMAN



6. WALTER MIRISCH



7. SAMUEL BRONSTON

8. ROBERT ARTHUR



9. JOSEPH PASTERNAK



10. JERRY BRESLER



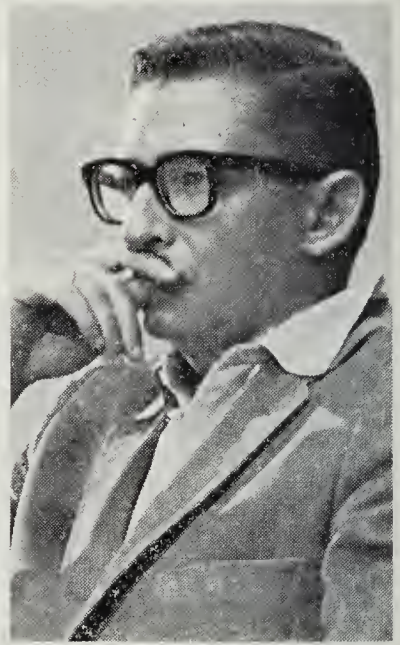
1963 Laurel Award Winners:

**BEST GENERAL ENTERTAINMENT**

# To Kill A Mockingbird



PRODUCTION: Alan J. Pakula  
DIRECTION: Robert Mulligan  
(photo)  
CAST: Gregory Peck, Mary Badham, Phillip Alford, John Megna, Frank Overton, Rosemary Murphy, Ruth White, Brock Peters, James Anderson, Estelle Evans, Paul Fix, Collin Wilcox, Richard Hale.  
SCREEN ADAPTATION: Horton Foote, from the Harper Lee novel.  
RELEASED BY: Universal



1963 Laurel Award Winners:

**BEST ROAD SHOW**

# Lawrence of Arabia



PRODUCTION: Sam Spiegel (photo)  
DIRECTION: David Lean  
CAST: Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Omar Sharif, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, Donald Wolfitt, I. S. Johar.  
SCREEN PLAY: Robert Bolt  
COLOR: Technicolor  
RELEASED BY: Columbia



*1963 Laurel Award Winners:*

## BEST DRAMA

# Days of Wine and Roses



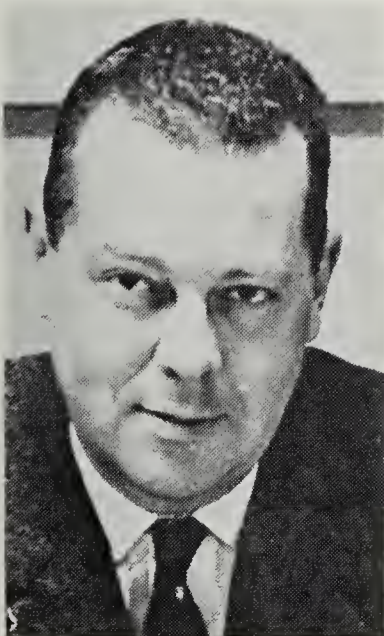
PRODUCTION: Martin Manulis  
DIRECTION: Blake Edwards  
(photo)  
CAST: Jack Lemmon, Lee Remick,  
Charles Bickford, Jack Klugman,  
Alan Hewitt, Tom Palmer, Deb-  
bie Megowan, Maxine Stuart,  
Jack Albertson, Ken Lynch.  
SCREEN ADAPTATION: J. P. Mil-  
ler, from the teleplay.  
RELEASED BY: Warner Bros.



*1963 Laurel Award Winners:*

## BEST COMEDY

# That Touch of Mink



PRODUCTION: Stanley Shapiro and  
Martin Melcher (Executive Pro-  
ducer, Robert Arthur)  
DIRECTION: Delbert Mann (photo)  
CAST: Cary Grant, Doris Day, Gig  
Young, Audrey Meadows, Dick  
Sargent, Alan Hewitt, John Astin,  
John McKee, Jan Burrell.  
SCREENPLAY: Stanley Shapiro and  
Nate Monaster.  
COLOR: Eastman Color  
RELEASED BY: Universal Interna-  
tional



1963 Laurel Award Winners:

**BEST MUSICAL**

# Music Man



**PRODUCTION:** Morton DaCosta (photo)

**DIRECTION:** Morton DaCosta

**CAST:** Robert Preston, Shirley Jones, Buddy Hackett, Hermione Gingold, Paul Ford, Pert Kelton, The Buffalo Bills, Timmy Everett, Susan Luckey, Ronny Howard, Harry Hickox, Charles Lane, Mary Wickes.

**SCREEN ADAPTATION:** Marion Hargrove, from the Meredith Willson musical.

**COLOR:** Technicolor

**RELEASED BY:** Warner Bros.



1963 Laurel Award Winners:

**BEST ACTION DRAMA**

# The Longest Day



**PRODUCTION:** Darryl F. Zanuck (photo)

**DIRECTION:** Andrew Marton, Bernard Wicki, and Ken Annakin.

**CAST:** Eddie Albert, Richard Burton, Red Buttons, Henry Fonda, Curt Jurgens, Peter Lawford, Robert Mitchum, John Wayne, and an all-star cast.

**SCREENPLAY:** Cornelius Ryan

**RELEASED BY:** 20th-Fox





# SPECIAL AWARDS

## SLEEPERS

### DAVID AND LISA

From Continental Distributing Corporation. A beautifully assembled film, "David and Lisa" caught the public's imagination with its touching theme. Keir Dullea and Janet Margolin are the mentally disturbed teenagers. Produced by Paul M. Heller. Direction by Frank Perry, with screenplay by his wife Eleanor.

### WHATEVER HAPPENED TO BABY JANE

From Warner Brothers. A masterpiece of suspense with Oscar-winners Bette Davis and Joan Crawford turning in two of their finest performances under Robert Aldrich's direction. Selected by Theatre Owners of America for advance release, the film did landslide boxoffice.



DAVID AND LISA



WHATEVER HAPPENED TO BABY JANE

## MGM-CINERAMA



### THE WONDERFUL WORLD OF THE BROTHERS GRIMM and HOW THE WEST WAS WON

A special award has been presented to MGM-Cinerama in recognition of their first dramatic feature films in the Cinerama process. In entertainment value, technical advancements, and popular appeal, both "The Wonderful World of the Brothers Grimm" and "How the West Was Won" have made significant contributions to the medium of motion pictures, evidenced by the reception accorded the films both in the U.S. and abroad.



## BOB HOPE



A special Laurel Award is hereby presented to Bob Hope, actor-comedian-humanitarian, in recognition of his tireless efforts as a representative of the entertainment world bringing laughter and joy wherever laughter and joy are needed most. Bob Hope has made more appearances in more places throughout the world for more worthwhile causes than perhaps any other figure in motion picture history. As a Hollywood good-will ambassador he has no peer. MOTION PICTURE EXHIBITOR, speaking for the theatre owners and operators throughout the world, salutes him and wishes him many more productive and laugh-filled years as entertainment's king of comedy.

*1963 Laurel Award Winners:*

**BEST DRAMA NO. 2**

# The Miracle Worker

PRODUCTION: Fred Coe  
DIRECTION: Arthur Penn

CAST: Anne Bancroft, Patty Duke,  
Victor Jory, Inge Swenson, Andrew  
Prine, Kathleen Comegys,  
Jack Hollander, Michael Darden.

SCREEN ADAPTATION: William  
Gibson, from his play.  
RELEASED BY: United Artists



**BEST DRAMA NO. 3**

# Bird Man of Alcatraz

PRODUCTION: Stuart Millar and  
Guy Trosper  
DIRECTION: John Frankenheimer

CAST: Burt Lancaster, Karl Mal-  
den, Thelma Ritter, Betty Field,  
Neville Brand, Edmond O'Brien,  
Hugh Marlowe, Telly Savalas,  
Whit Bissell, Crahan Denton.

SCREEN ADAPTATION: Guy Tros-  
per, based on the book by Tom  
Gaddis.  
RELEASED BY: United Artists



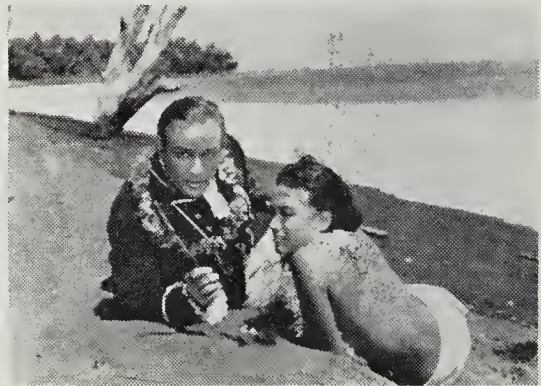
**BEST DRAMA NO. 4**

# Mutiny on the Bounty

PRODUCTION: Aaron Rosenberg  
DIRECTION: Lewis Milestone

CAST: Marlon Brando, Trevor How-  
ard, Richard Harris, Tarita, Hugh  
Griffith, Richard Haydn, Tim  
Seely, Percy Herbert, Gordon  
Jackson, Noel Purcell, Duncan  
Lamont, Chips Rafferty.

SCREENPLAY: Charles Lederer,  
based on the Nordhoff and Hall  
novel.  
COLOR: Technicolor  
RELEASED BY: Metro-Goldwyn-  
Mayer



**BEST DRAMA NO. 5**

# The Interns

PRODUCTION: Robert Cohn  
DIRECTION: David Swift

CAST: Michael Callan, Cliff Rob-  
ertson, James MacArthur, Nick  
Adams, Suzy Parker, Haya Har-  
areet, Ann Helm, Stefanie Pow-  
ers, Buddy Ebsen, Telly Savalas,  
Katherine Bard, Kay Stevens,  
Gregory Morton, Angela Clarke.

SCREEN ADAPTATION: Walter  
Newman and David Swift on the  
book by Richard Frede.  
RELEASED BY: Columbia



**BEST COMEDY NO. 2**

# Son of Flubber



PRODUCTION: Walt Disney  
DIRECTION: Robert Stevenson

CAST: Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Elliott Reid, Joanna Moore, Leon Ames, Ed Wynn, Charlie Ruggles, Ken Murray, William Demarest.

SCREENPLAY: Bill Walsh  
RELEASED BY: Buena Vista

**BEST COMEDY NO. 3**

# Mr. Hobbs Takes a Vacation



PRODUCTION: Jerry Wald  
DIRECTION: Henry Koster

CAST: James Stewart, Maureen O'Hara, Fabian, John Saxon, Marie Wilson, Reginald Gardiner, Lauri Peters, Valerie Varda, Lilli Gentle, John McGiver, Natalie Trundy, Josh Peine.

SCREEN ADAPTATION: Nunnally Johnson, based on the novel by Edward Streeter.

COLOR: DeLuxe Color  
RELEASED BY: 20th-Fox

**BEST COMEDY NO. 4**

# The Courtship of Eddie's Father



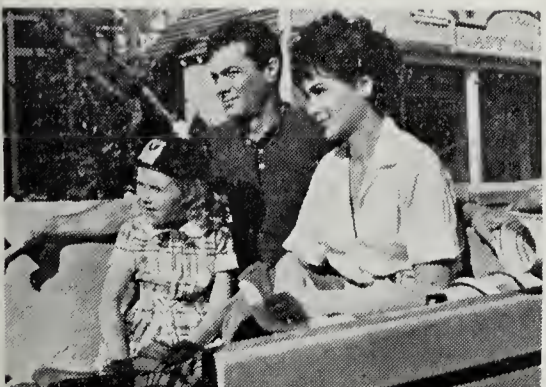
PRODUCTION: Joe Pasternak  
DIRECTION: Vincente Minnelli

CAST: Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, Ronny Howard, Jerry Van Dyke.

SCREEN ADAPTATION: John Gay.  
COLOR: Metrocolor  
RELEASED BY: Metro-Goldwyn-Mayer

**BEST COMEDY NO. 5**

# Forty Pounds of Trouble



PRODUCTION: Stan Margulies  
DIRECTION: Norman Jewison

CAST: Tony Curtis, Phil Silvers, Suzanne Pleshette, Claire Wilcox, Larry Storch, Howard Morris, Edward Andrews, Stubby Kaye.

SCREENPLAY: Marion Hargrove  
COLOR: Eastman Color  
RELEASED BY: Universal



*1963 Laurel Award Winners:*

## BEST MUSICAL NO. 2

# Gypsy

PRODUCTION: Mervyn LeRoy  
DIRECTION: Mervyn LeRoy

CAST: Rosalind Russell, Natalie Wood, Karl Malden, Paul Wallace, Betty Bruce, Parley Baer, Harry Shannon, Suzanne Cupito.

COLOR: Technicolor  
RELEASED BY: Warner Bros.



## BEST MUSICAL NO. 3

# Girls, Girls, Girls

PRODUCTION: Hal Wallis  
DIRECTION: Norman Taurog

CAST: Elvis Presley, Stella Stevens, Laurel Goodwin, Jeremy Slate, Guy Lee, Benson Fong, Robert Strauss, Frank Puglia, Lili Valenty, Nestor Paiva.

SCREENPLAY: Edward Anhalt and Allen Weiss  
COLOR: Technicolor  
RELEASED BY: Paramount



## BEST MUSICAL NO. 4

# Billy Rose's Jumbo

PRODUCTION: Joe Pasternak and Martin Melcher  
DIRECTION: Charles Walters

CAST: Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye, Dean Jagger, Joseph Waring, Lynn Wood, Charles Watts, James Chandler, Robert Burton.

SCREENPLAY: Sidney Sheldon  
COLOR: Metrocolor  
RELEASED BY: Metro-Goldwyn-Mayer



## BEST SONGS

- NO. 1 "Love Song" from "Mutiny on the Bounty"—Bronislau Kaper, music; Paul Francis Webster, lyrics.
- NO. 2 "Second Chance" from "Two for the See-Saw"—Andre Previn, music; Dore Langdon, lyrics.
- NO. 3 "The Dancing Princess" from "The Wonderful World of the Brothers Grimm"—music and lyrics by Bob Merrill.
- NO. 4 "Days of Wine and Roses" from the film of the same name—Henry Mancini, music; Johnny Mercer, lyrics.
- NO. 5 "Theme Song" from "Lawrence of Arabia"—by Maurice Jarre.

1963 Laurel Award Winners:

## BEST ACTION DRAMA NO. 2



PRODUCTION: Howard Hawks  
DIRECTION: Howard Hawks

# Hatari

CAST: John Wayne, Hardy Kruger, Elsa Martinelli, Red Buttons, Gerard Blain, Michele Girardon, Bruce Cabot, Valentin de Vargas, Eduard Franz.

SCREEN ADAPTATION: Leigh Brackett, based on Harry Kurtz's story.  
COLOR: DeLuxe Color  
RELEASED BY: 20th-Fox

## BEST ACTION DRAMA NO. 3



PRODUCTION: George Axelrod and John Frankenheimer  
DIRECTION: John Frankenheimer

# The Manchurian Candidate

CAST: Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Henry Silva, James Gregory, Leslie Parrish.

SCREEN ADAPTATION: George Axelrod, based on Richard Condon's novel.  
RELEASED BY: United Artists

## BEST ACTION DRAMA NO. 4



PRODUCTION: Walt Disney  
DIRECTION: Robert Stevenson

# In Search of the Castaways

CAST: Maurice Chevalier, Hayley Mills, George Sanders, Wilfrid Hyde White, Michael Anderson, Jr., Antonio Cifariello.

SCREENPLAY: Lowell S. Hawley  
COLOR: Technicolor  
RELEASED BY: Buena Vista

## BEST ACTION DRAMA NO. 5



PRODUCTION: Willis Goldbeck  
DIRECTION: John Ford

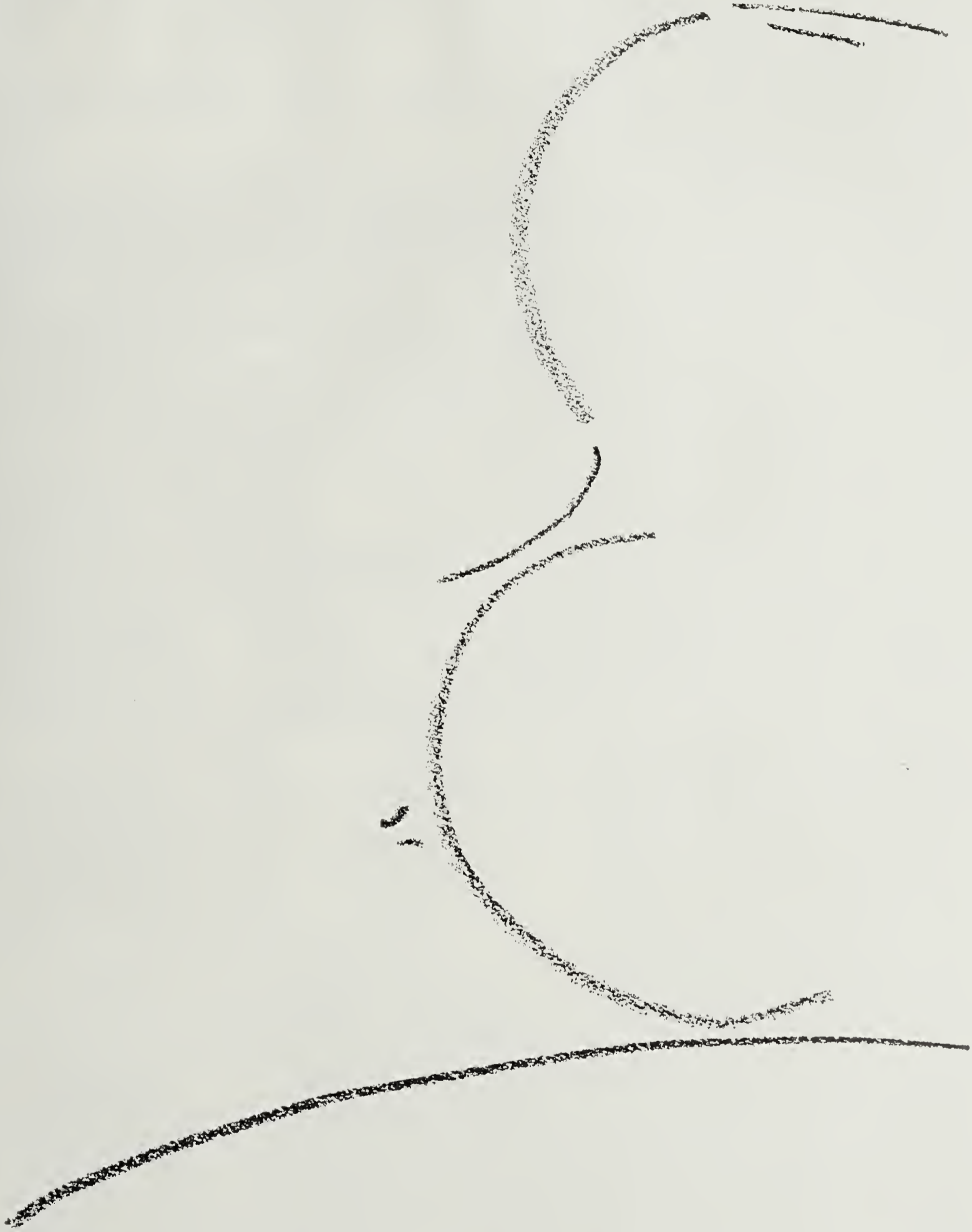
# The Man Who Shot Liberty Valance

CAST: John Wayne, James Stewart, Vera Miles, Lee Marvin, Edmond O'Brien, Andy Devine.

SCREEN ADAPTATION: James Bellah and Willis Goldbeck.  
RELEASED BY: Paramount

# JOHN STURGES





# ON THE OCCASION OF THE 20th ANNIVERSARY OF DELMER DAVES AS A DIRECTOR . . . . .

How do you say "thank you" to the *thousands* of people who have helped me make films since I started directing 20 years ago??? At least I know where to *start*: in 1943 Jack Warner had enough faith in a young writer to give him one and a quarter million dollars to make *DESTINATION TOKYO*, and Cary Grant and John Garfield for stars for his first directorial assignment!!! And, since Cary Grant had approval of director in his contract and had faith in me, I know I have to thank him, too . . . and Johnny Garfield. . . Then come the first of the thousands of "thank you's" to producers and stars and staffs and crews and players and extras and exhibitors and a generous few hundred million theatre-goers! So . . . to all ye who remember, THANKS FOR:

## THE TWENTY CROWDED YEARS (1943-1963) ALPHABETICALLY:

### THE FILMS:

(† = "in collaboration")

AN AFFAIR TO REMEMBER (20th) (1957) (screenplay†)

A SUMMER PLACE (W.B.) (1959) (screenplay, producer, director)

BIRD OF PARADISE (20th-Fox) (1951) (original screenplay, director)

BROKEN ARROW (20th-Fox) (director)

THE BADLANDERS (MGM) (1958) (director)

COWBOY (Col.) (1957) (director)

DARK PASSAGE (WB) (1947) (screenplay, director)

DEMETRIUS & THE GLADIATORS (20th) (1954) (director)

DESTINATION TOKYO (WB) (1943) (screenplay†, director)

DRUMBEAT (WB) (1954) (original screenplay, producer, director)

HOLLYWOOD CANTEEN (WB) (1944) (original screenplay, director) (NOTE: the profits from this film ran the Hollywood Canteen and many subsequent post-war charities, still continuing.)

THE HANGING TREE (WB) 1958) (director)

JUBAL (Col.) (1956) (screenplay†, director)

KINGS GO FORTH (U.A.) (1958) (director)

A KISS IN THE DARK (WB) (1949) (director)

THE LAST WAGON (20th) (1956) (screenplay†, director)

NEVER LET ME GO (MGM) (1953) (director)

### THE PLAYERS:

(including those marked \* who here made their first film appearance or one of their earliest ones)

Cary Grant, Deborah Kerr, Cathleen Nesbitt, Richard Denning, Neva Patterson . . .

Sandra Dee, Troy Donahue\*, Richard Egan, Dorothy McGuire, Arthur Kennedy, Constance Ford, Beulah Bondi . . .

Jeff Chandler, Debra Paget, Louis Jourdan, Everett Sloane, Jack Elam\*, Maurice Schwartz . . .

James Stewart, Jeff Chandler\*, Debra Paget\*, Basil Ruysdael . . .

Alan Ladd, Ernest Borgnine, Katy Jurado, Nehemiah Persoff, Kent Smith, Ford Rainey . . .

Glenn Ford, Jack Lemmon, Anna Kashfi, Brian Donlevi . . .

Humphrey Bogart, Lauren Bacall, Angas Moorhead, Tom d'Andrea, Bruce Bennett . . .

Susan Hayward, Victor Mature, Michael Rennie, Debra Paget, Anne Bancroft, Richard Egan, Ernest Borgnine, Barry Jones, William Marshall\* . . .

Cary Grant, John Garfield, Alan Hale, Dane Clark\*, Tom Tully\*, Warner Anderson\*, Robert Hutton\*, William Prince\*, John Forsythe\*, John Ridgeley, Faye Emerson . . .

Alan Ladd, Charles Bronson\*, Marisa Pavan\*, Audrey Dalton, Warner Anderson, Hayden Rorke . . .

Dane Clark, Robert Hutton, Joan Leslie, Janis Paige\* with Bette Davis, Jack Benny, Joe E. Brown, Eddie Cantor, Jack Carson, Joan Crawford, John Garfield, Peter Lorre, Ida Lupino, Dennis Morgan, Eleanor Parker, Roy Rogers and Trigger, Barbara Stanwyck, Jane Wyman, and with Jimmy Dorsey and his band, Carmen Cavallero and his orchestra, Joseph Szigeti . . .

Gary Cooper, Maria Schell, Karl Malden, George Scott\*, Ben Piazza\*, Karl Swenson, Virginia Gregg, John Dierkes . . .

Glenn Ford, Ernest Borgnine, Rod Steiger, Felicia Farr\*, Valerie French\*, Charles Bronson, Noah Beery, Jr., Basil Ruysdael, Jack Elam, John Dierkes . . .

Frank Sinatra, Natalie Wood, Tony Curtis, Leora Dana, Karl Swenson\* . . .

Jane Wyman, David Niven, Victor Moore, Broderick Crawford, Wayne Morris . . .

Richard Widmark, Felicia Farr, Susan Kohner\*, Nick Adams\*, Tommy Rettig, James Drury\*, Ray Stricklyn\*, Stephanie Griffin . . .

Clark Gable, Gene Tierney, Bernard Miles, Richard Haydn, Kenneth More\*, Theodore Bikel\* . . .

### THE FILMS:

(† = "in collaboration")

PARRISH (WB) (1960) (screenplay, producer, director)

PRIDE OF THE MARINES (WB) (1945) (director)

THE RED HOUSE (UA) (1946) (screenplay, director)

RETURN OF THE TEXAN (20th) (1952) (director)

ROME ADVENTURE (WB) (1961) (screenplay, producer, director)

SPENCER'S MOUNTAIN (WB) (1963)

STAGE DOOR CANTEEN (UA) (1943) (original screenplay) (NOTE: the profits from this supported Stage Door Canteens in New York and across the land.)

SUSAN SLADE (WB) (1960) (screenplay, producer, director)

TASK FORCE (WB) (1949) (original screenplay, director)

THREE-TEN TO YUMA (Col.) (1957) (director)

TO THE VICTOR (WB) (1948) (director)

TREASURE OF THE GOLDEN CONDOR (20th) (1953) (screenplay, director)

THE VERY THOUGHT OF YOU (WB) (1944) (screenplay†, director)

WHITE FEATHER (20th-Fox) (1955) (screenplay†)

YOUNGBLOOD HAWKE (WB) (1963-64) (screenplay, producer, director)

### THE PLAYERS:

(including those marked \* who here made their first film appearance or one of their earliest ones)

Troy Donahue, Karl Malden, Claudette Colbert, Dean Jagger, Connie Stevens\*, Diane McBain\*, Sharon Huguely\*, Hampton Francker\*, David Knapp\* . . .

John Garfield, Eleanor Parker, Dane Clark, Rosemary DeCamp, Ann Doran, Anthony Caruso, Tom d'Andrea\*, Don McGuire . . .

Edward G. Robinson, Judith Anderson, Lon McAllister, Allene Roberts\*, Julie London\*, Rory Calhoun\* . . .

Dale Robertson, Walter Brennan, Joanne Dru, Richard Boone\*, Robert Horton\* . . .

Troy Donahue, Suzanne Pleshette\*, Rossano Brazzi, Constance Ford, Hampton Francker, Angie Dickinson . . .

Henry Fonda, Maureen O'Hara, James McArthur, Mimsy Farmer\*, Donald Crisp, Lillian Bronson, Wally Cox, Virginia Gregg, Kym Karath\*, Veronica Cartwright . . .

Lon McAllister\*, Judith Anderson, Tallulah Bankhead, Ralph Bellamy, Edgar Bergen, Ray Bolger, Ina Claire, Katherine Cornell, Jane Cowl, Gracie Fields, Lynn Fontaine, Helen Hayes, Jean Hersholt, Katherine Hepburn, George Jessel, Gertrude Lawrence, Gypsy Rose Lee, Alfred Lunt, Elsa Maxwell, Harpo Marx, Yehudi Menuhin, Ethel Merman, Paul Muni, Merle Oberon, George Raft, Cornelia Otis Skinner, Ethel Waters, Johnny Weismuller, Ed Wynn, Sam Jaffe . . .

Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan, Brian Aherne, Natalie Schaefer, Grant Williams\*, Kent Smith, Bert Convy\* . . .

Gary Cooper, Walter Brennan, Jane Wyatt, Wayne Morris, Julie London, Bruce Bennett, Jack Holt . . .

Glenn Ford, Van Heflin, Felicia Farr, Leora Dana\*, Henry Jones, Richard Jaeckel, Robert Emhardt\*, Ford Rainey\*, George Mitchell\*, Robert Ellenstine\* . . .

Dennis Morgan, Viveca Lindfors, Victor Francen, Dorothy Malone\*, Bruce Bennett, William Conrad\*, Douglas Kennedy\* . . .

Cornell Wilde, Anne Bancroft\*, Constance Smith, Finlay Currie, Leo G. Carroll, Faye Wray, George McCready . . .

Dennis Morgan, Eleanor Parker\*, Dane Clark, Faye Emerson, William Prince, Beulah Bondy, Henry Travers, Andrea King\* . . .

Robert Wagner, Debra Paget, Jeffrey Hunter, Hugh O'Brian\*, John Lund, Milburn Stone . . .

James Franciscus, Genevieve Page, Suzanne Pleshette, Mildred Dunnock, Lee Bowman, Eva Gabor, Eddie Andrews, John Dehner, Mary Astor, Don Porter, John Emery, Mark Miller, Rusty Lane, Werner Klemperer, Kent Smith, Hayden Rorke . . .

20 YEARS, 32 FILMS, and at least 320,000,000 THANKS from

# DELMER DAVES

Writer - Producer - Director

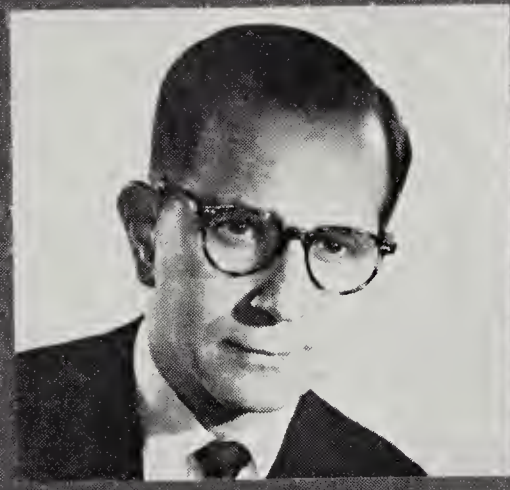
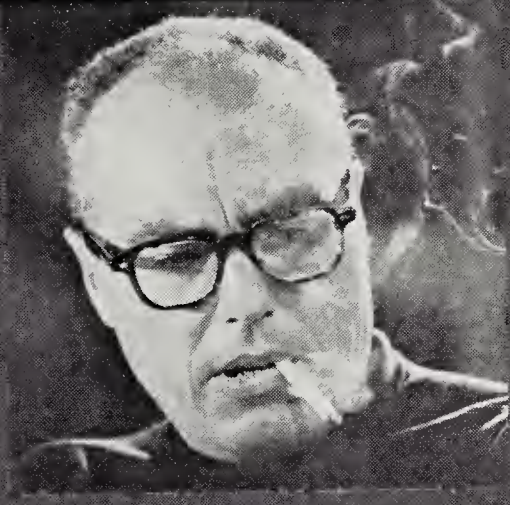






**THE MIRISCH CORP.**

**SALUTES  
ITS LAUREL AWARD  
WINNERS**



**Billy Wilder**

**John Sturges**

**Shirley MacLaine**

**Walter Mirisch**

**Andre Previn**

Thank you, again,



**SAMUEL BRONSTON**

# STANLEY KUBRICK



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Thank you,

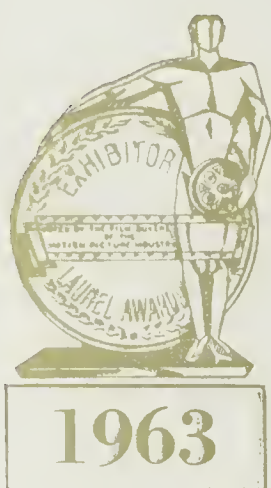
# HENRY KOSTER

20TH CENTURY-FOX



Thank you,

# ROBERT ARTHUR



Thank you,

# MERVYN LeROY



# NATIONAL THEATRES . . .

Fox West Coast Theatres Corporation  
Fox Intermountain Theatres, Inc.  
Fox Midwest Theatres, Inc.  
Evergreen State Amusement Corporation

**Divisions of  
NATIONAL GENERAL CORPORATION**

**Eugene V. Klein  
President and Chairman of the Board**

---

**AARON ROSENBERG**

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*in*

*Production*

*with*

**ARWIN PRODUCTIONS,**

**“MOVE OVER DARLING”**

**ROBERT L. LIPPERT**



1963 Laurel Award Winners:

**TOPLINER**

**FEMALE**

**STARS**



1. DORIS DAY



4. ANN-MARGRET



5. DEBBIE REYNOLDS



6. SANDRA DEE

10. AUDREY HEPBURN



11. KIM NOVAK



12. ANNE BANCROFT





2. ELIZABETH TAYLOR



3. NATALIE WOOD



7. LEE REMICK



8. HAYLEY MILLS



9. SHIRLEY MAC LAINE

13. ANGIE DICKINSON



14. SHIRLEY JONES



15. JANE FONDA



*1963 Laurel Award Winners:*

**TOPLINER**

**MALE  
STARS**



1. ROCK HUDSON



4. JOHN WAYNE



5. JACK LEMMON

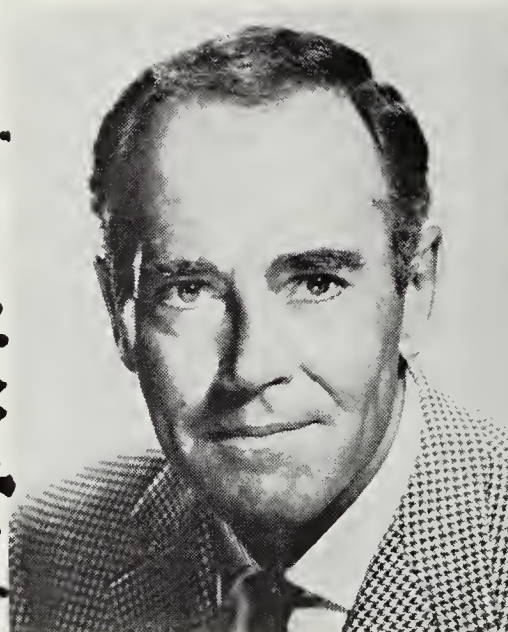


6. FRANK SINATRA

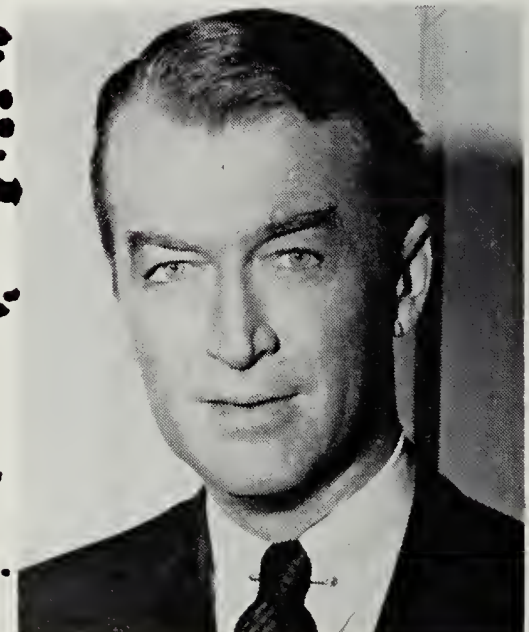
10. ELVIS PRESLEY



11. HENRY FONDA



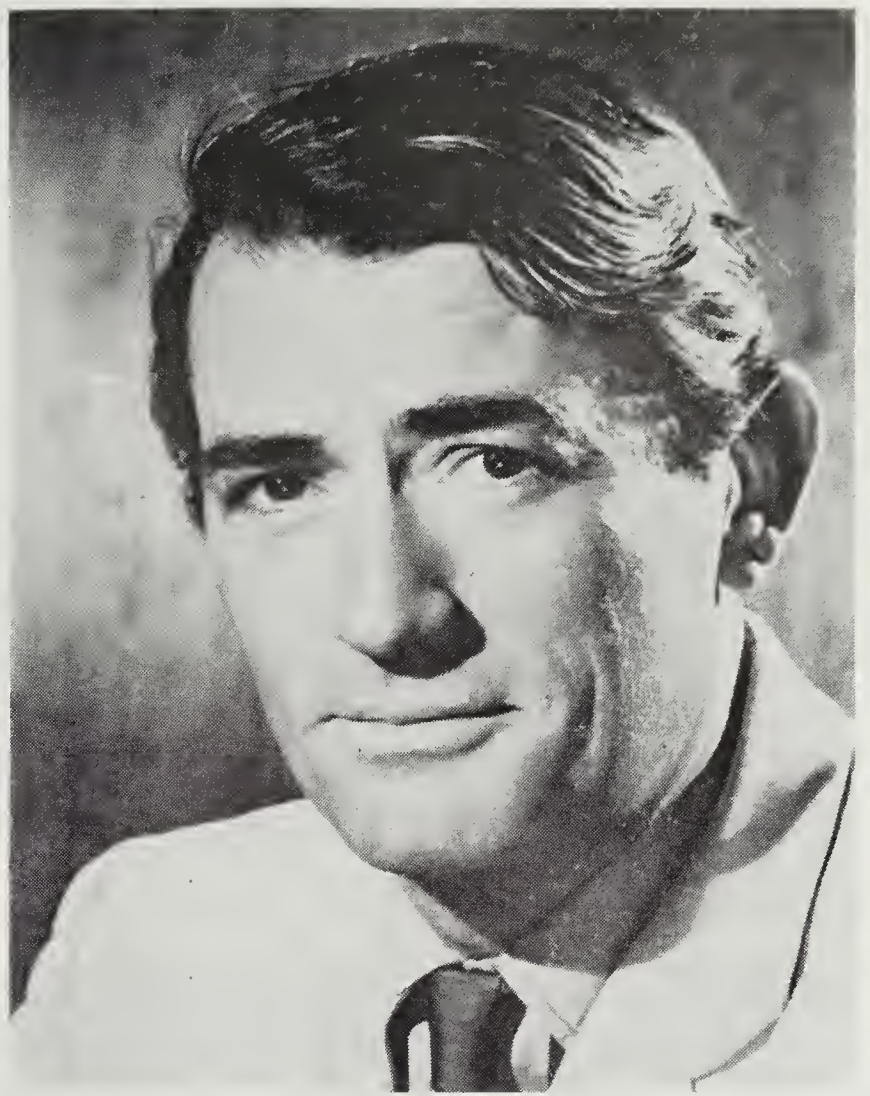
12. JAMES STEWART







2. CARY GRANT



3. GREGORY PECK



7. BURT LANCASTER



8. JERRY LEWIS



9. PAUL NEWMAN

13. TONY CURTIS



14. WILLIAM HOLDEN



15. CHARLTON HESTON



*1963 Laurel Award Winners:*

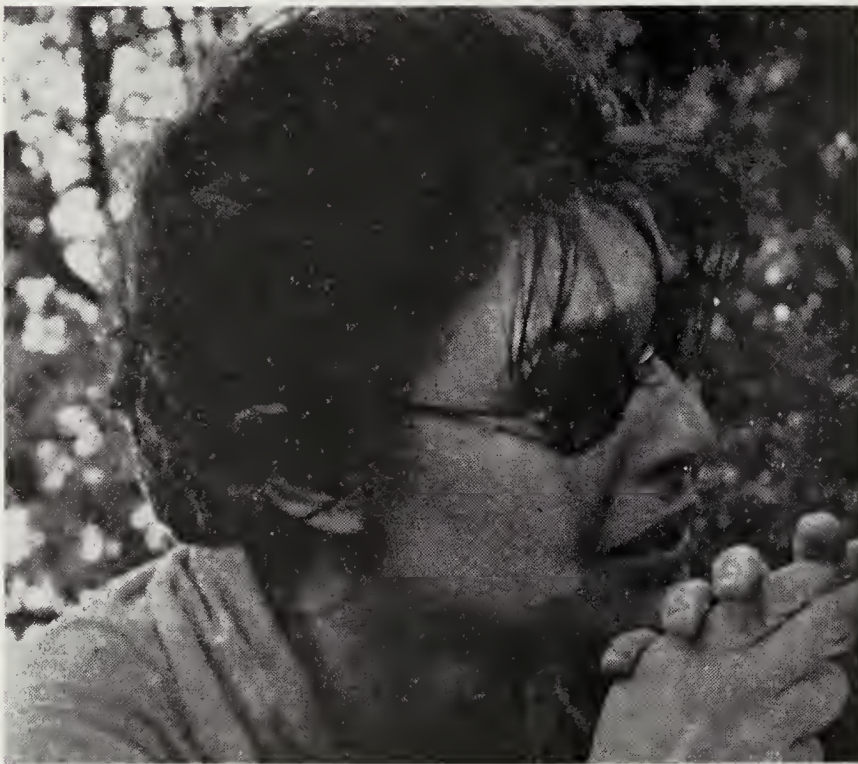
**TOPLINER**

**DRAMATIC**

**FEMALE PERFORMANCES**



**1. LEE REMICK**  
"Days of Wine and Roses"



**2. ANNE BANCROFT**  
"The Miracle Worker"

**4. SHIRLEY MAC LAINE**  
"Two for the Seesaw"



**3. BETTE DAVIS**  
"Whatever Happened to Baby Jane"

**5. KATHERINE HEPBURN**  
"Long Day's Journey Into Night"



# DRAMATIC

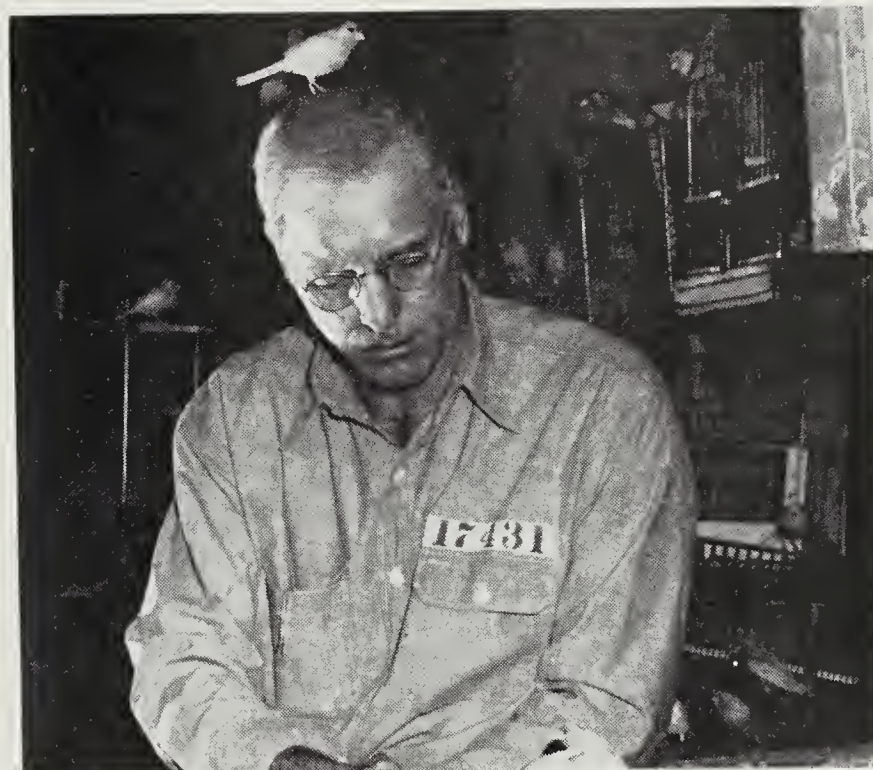
## MALE PERFORMANCES



1. JACK LEMMON  
"Days of Wine and Roses"



2. GREGORY PECK  
"To Kill a Mockingbird"

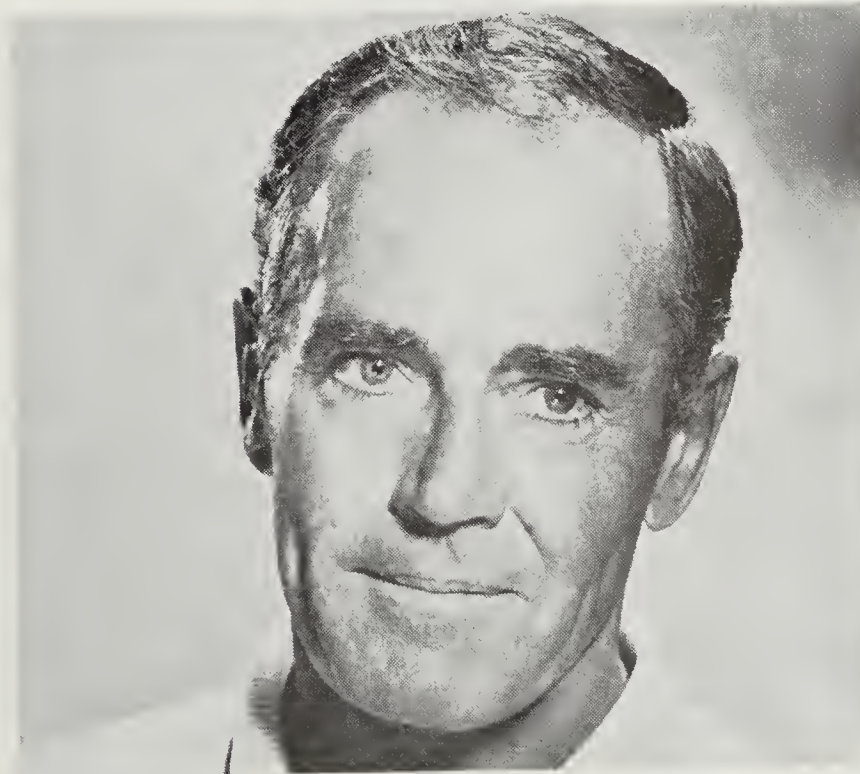


3. BURT LANCASTER  
"Bird Man of Alcatraz"

4. PETER O'TOOLE  
"Lawrence of Arabia"



5. HENRY FONDA  
"Spencer's Mountain"



*1963 Laurel Award Winners:*

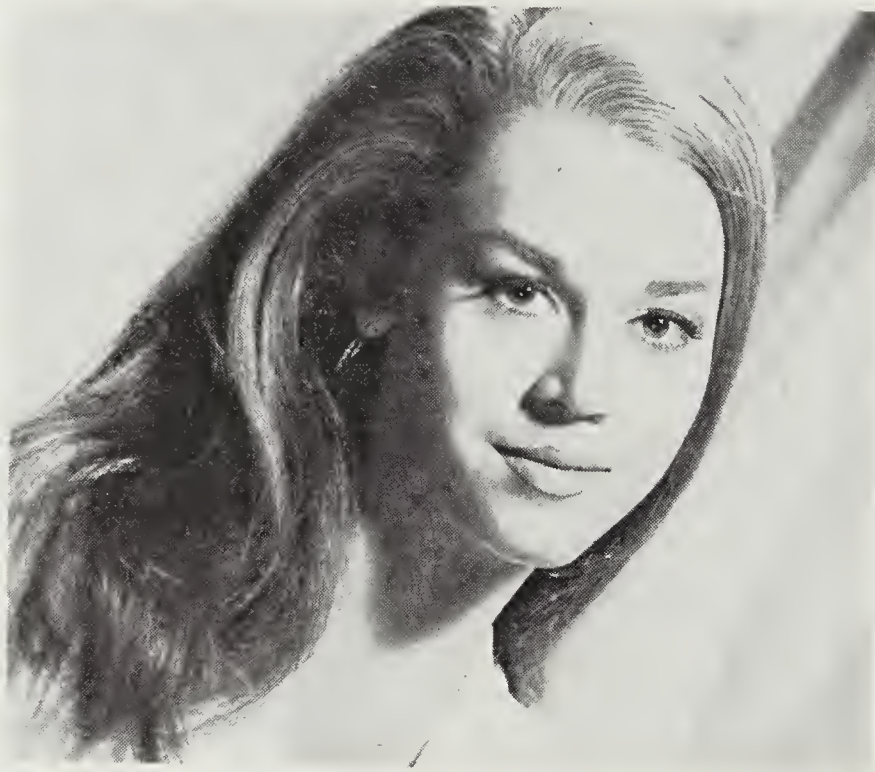
**TOPLINER**

**COMEDY**

**FEMALE PERFORMANCES**



1. DORIS DAY  
"That Touch of Mink"



2. JANE FONDA  
"Period of Adjustment"

4. SANDRA DEE  
"If a Man Answers"



3. DEBBIE REYNOLDS  
"My Six Loves"

5. MAUREEN O'HARA  
"Mr. Hobbs Takes a Vacation"



# COMEDY

## MALE PERFORMANCES



1. CARY GRANT  
"That Touch of Mink"



2. TONY CURTIS  
"Forty Pounds of Trouble"



3. JAMES STEWART  
"Mr. Hobbs Takes a Vacation"

4. GLENN FORD  
"The Courtship of Eddie's Father"



5. FRED MACMURRAY  
"Son of Flubber"



*1963 Laurel Award Winners:*

**TOPLINER**

**SUPPORTING**

**FEMALE PERFORMANCES**



**1. PATTY DUKE**  
"The Miracle Worker"



**2. MARY BADHAM**  
"To Kill a Mockingbird"

**4. ANGELA LANSBURY**  
"The Manchurian Candidate"



**3. THELMA RITTER**  
"Birdman of Alcatraz"

**5. ROBERTA SHERWOOD**  
"The Courtship of Eddie's Father"

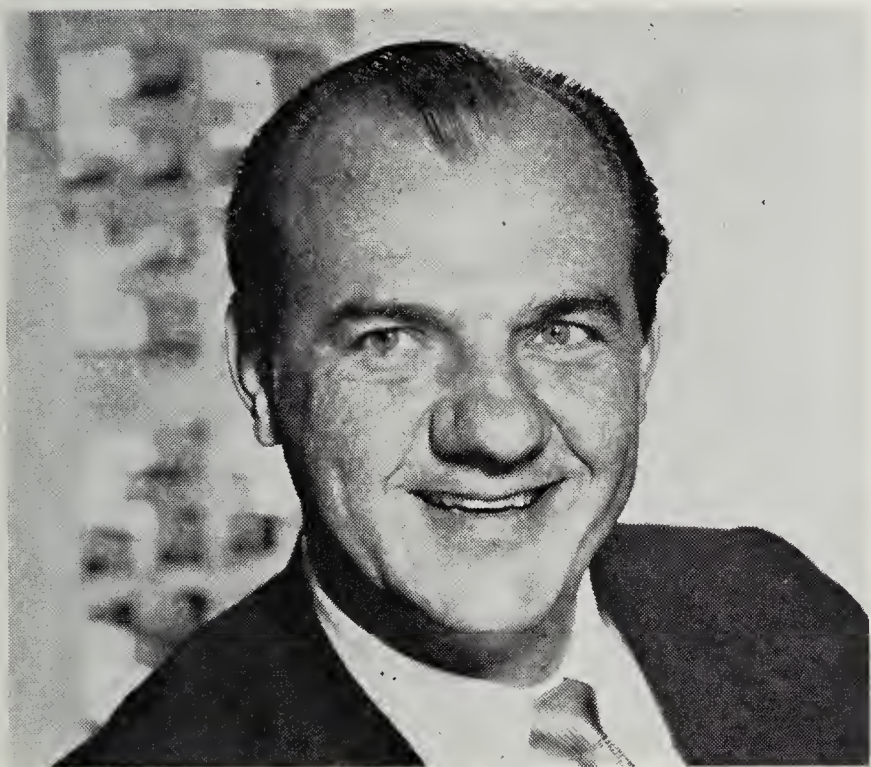


# SUPPORTING

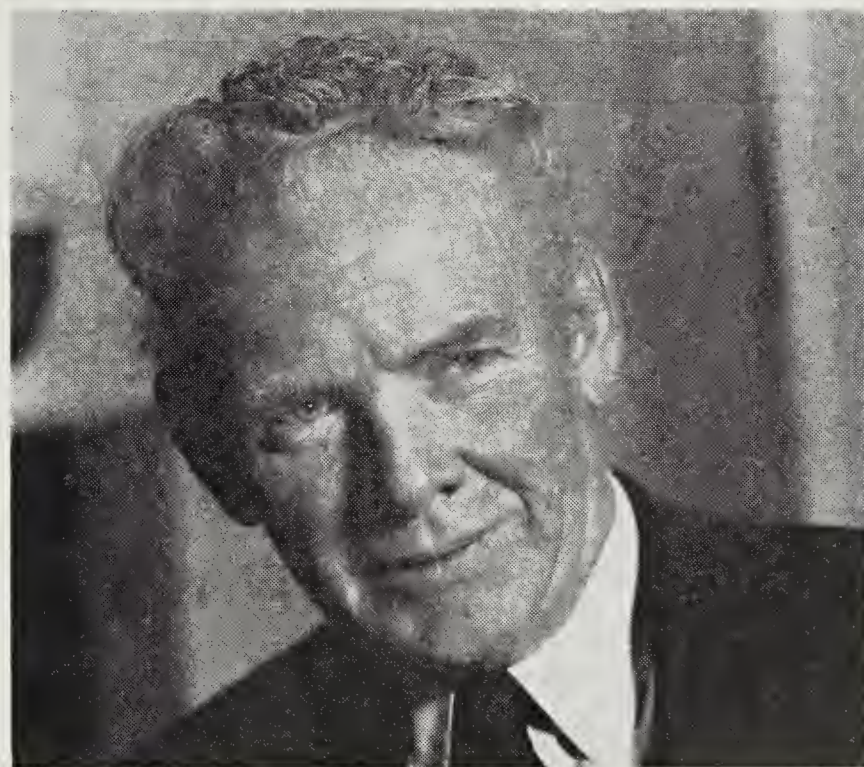
## MALE PERFORMANCES



1. GIG YOUNG  
"That Touch of Mink"



2. KARL MALDEN  
"Gypsy"



3. CHARLES BICKFORD  
"Days of Wine and Roses"



4. OMAR SHARIF  
"Lawrence of Arabia"



5. MICKEY ROONEY  
"Requiem for a Heavyweight"



*1963 Laurel Award Winners:*

**TOPLINER**

**MUSICAL**

**FEMALE PERFORMANCES**



**1. ANN-MARGRET**  
"State Fair"



**2. NATALIE WOOD**  
"Gypsy"



**3. SHIRLEY JONES**  
"Music Man"

**4. CONNIE FRANCIS**  
"Follow the Boys"



**5. ROSALIND RUSSELL**  
"Gypsy"





# MUSICAL

## MALE PERFORMANCES



1. ROBERT PRESTON  
"Music Man"



2. ELVIS PRESLEY  
"Girls, Girls, Girls"



3. MAURICE CHEVALIER  
"In Search of the Castaways"

4. PAT BOONE  
"State Fair"



5. JIMMY DURANTE  
"Billy Rose's Jumbo"



*1963 Laurel Award Winners:*

**TOPLINER**  
**ACTION**  
**PERFORMANCES**



**1. JOHN WAYNE**  
"The Man Who Shot Liberty Valance"



**2. FRANK SINATRA**  
"The Manchurian Candidate"

**4. LEE MARVIN**  
"The Man Who Shot Liberty Valance"



**3. KIRK DOUGLAS**  
"Lonely are the Brave"

**5. ROBERT MITCHUM**  
"The Longest Day"



Thank you,

# ROCK HUDSON



Gratefully,

# DORIS DAY



# GREGORY PECK



# ELIZABETH TAYLOR




1963

My sincere thanks,

**JACK LEMMON**





Thank you once again,

# ANN-MARGRET





My deepest gratitude,

# JERRY LEWIS



1963



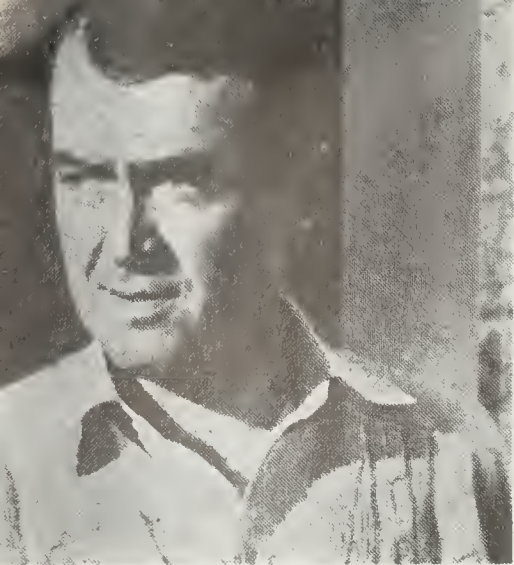
Gratefully,

# SANDRA DEE



# TONY CURTIS





# JAMES STEWART

*IN RELEASE . . .*

**"HOW THE WEST WAS WON"**

*SOON TO BE RELEASED . . .*

**"TAKE HER SHE'S MINE"**

*NOW FILMING . . .*

**"THE LONG FLIGHT"**





My sincere thanks and love to all of you.

Maureen O'Hara

My sincere thanks,

# GLENN FORD



1963



Thank you,

# JIMMY DURANTE





Thank you,

# ROBERT MITCHUM



Thank you, again,

# CONNIE FRANCIS



Thank you,

# GIG YOUNG

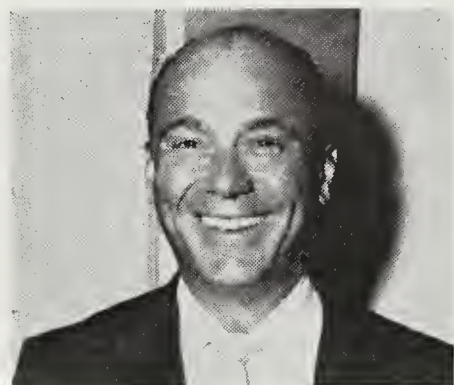


# MUSICAL MEN

1. **DIMITRI  
TOMKIN**



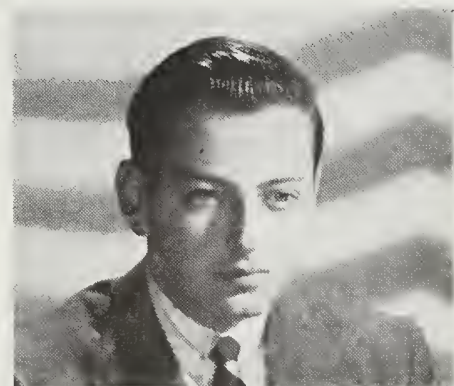
2. **JOHNNY  
GREEN**



3. **MAX  
STEINER**



4. **ANDRE  
PREVIN**



5. **MEREDITH  
WILLSON**



*1963 Laurel Award Winners:*

**TOPLINER**

**NEW**

**FEMALE PERSONALITIES**



1. SUZANNE PLESHETTE



2. ELIZABETH ALLEN



3. SUE LYONS



4. STEFANIE POWERS



5. JANET MARGOLIN



6. MIMSY FARMER



7. RITA TUSHINGHAM



8. ANNE HELM



9. LOIS NETTLETON



10. PAMELA FRANKLIN



**NEW**

**MALE PERSONALITIES**



1. PETER O'TOOLE



2. JAMES MAC ARTHUR



3. TERENCE STAMP



4. OMAR SHARIF



5. ROBERT WALKER



6. TY HARDIN



7. VICTOR BUONO

8. KEIR DULLEA



9. RONNY HOWARD



10. TELLY SAVALAS



My Sincere Thanks  
to the  
Exhibitors of America

**MEREDITH WILLSON**



"THE MUSIC MAN"—WARNER BROS.  
"THE UNSINKABLE MOLLY BROWN"—MGM

Gratefully,

**BRONISLAU KAPER**  
and  
**PAUL FRANCIS WEBSTER**



NUMBER 1 SONG  
LOVE SONG  
FROM  
"MUTINY ON THE BOUNTY"



# MAX STEINER



"ROME ADVENTURE"

---

Our Sincere Thanks for voting our song,  
"Second Chance" from "Two for the Seesaw"  
the No. 2 Song of the Year.

**Dory Langdon and Andre Previn**



And Thank You again for voting me among  
the top five composers of the year.

**Andre Previn**



Thank you,

# KEIR DULLEA



Thank you,

**JANET MARGOLIN**

# TJOMKIN

NUMBER 1

COMPOSER



It has been a privilege and  
a pleasure to take part  
in bringing these well deserved  
Laurel Award Honors  
to our fine  
Motion Picture Artisans.

William Schary  
West Coast Representative

Thank you,

**LOIS NETTLETON**

Thank you,

**RONNY HOWARD**

# REVIEWS

**The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product**

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICE INDEX indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.



SECTION TWO SEPTEMBER 11, 1963  
VOL. 70, No. 10

## AMERICAN-INT.

### The Haunted Palace

MELODRAMA  
85M.

American International  
(Panavision) (Pathecolor)

**ESTIMATE:** Plenty of chills in superior horror entry.

**CAST:** Vincent Price, Debra Paget, Lon Chaney, Frank Maxwell, Leo Gordon, Elisha Cook, John Dierkes, Milton Parsons, Cathy Merchant Guy Wilkerson Harry Ellerbe, I. Stanford Jolly, Darlene Lucht, Barboura Morris, Bruno VeSota. Produced and directed by Roger Corman.

**STORY:** Vincent Price, 18th Century metaphysician, is feared by the townspeople around his castle. They believe him to be in league with the devil, and finally attack him and burn him at the stake. His dying words are a curse. Over a century later, Price's likeness arrives in the same town with wife Debra Paget to inspect the castle he has inherited. The town is poor and the ancient curse still takes its toll as children are born mutated. The townspeople recognize the resemblance between Price and his long dead ancestor and are again fearful. A portrait of the dead metaphysician captures control of Price's mind, estranges him from Paget, and soon captures his body as well. Price now begins to exact a terrible revenge on the people of the town. He also calls back from another world the demons he trafficked with long ago. He is even willing to sacrifice Paget to them. The people of the village attack again, and burn the evil house. Price is rescued, but does the evil spirit still inhabit his body? No one knows.

**X-RAY:** In synopsis, this may not sound like much, but it plays a great deal better than it reads. AIP has turned out another superior horror entry, based loosely on stories by Edgar Allen Poe and H. P. Lovecraft. Again, Vincent Price heads the cast, and it would be hard to find a better exponent of suave menace. The rest of the performers are also highly effective, with Lon Chaney particularly forbidding. There are plenty of folks who enjoy being scared and this should provide them with enough chills and thrills to satisfy them mightily. Where others in the Poe series have found favor, this one should please as well. Indeed, it is better done than most.

**AD LINES:** "What Was The Hideous Thing In The Pit That Came To Honor Her?"

## COLUMBIA

### Siege Of The Saxons

MELODRAMA  
85M.

Columbia  
(Filmed in England)  
(Technicolor)

**ESTIMATE:** Fair programmer.

**CAST:** Janette Scott, Ronald Lewis, Ronald Howard, John Laurie, Mark Dignam, Jerome Willis, Francis De Wolff, Charles Lloyd Pack,

## "27"

This issue of the Pink REVIEWS Section marks the start of the new 1963-64 season (always the first issue in September). For 27 consecutive years, MOTION PICTURE EXHIBITOR has arranged its "Theatre-Wise" Reviews of all features in this separate, consecutively numbered, and easy to save section, as handy reference for its theatre subscribers.

As a further service to our subscribers, we print and stock an over-supply of all Pink REVIEWS Sections. Should you require back sections they may be obtained by subscribers from our Bookshop at moderate cost.

Peter Mason. Produced by Jud Kinberg; directed by Nathan Juran.

**STORY:** In the 20th year of King Arthur's reign, one of the knights, Ronald Howard, plans to treacherously kill the king; wed his daughter, Janette Scott; and take over the throne with the connivance of the Saxons. The king is mortally wounded, but he requests adventurer Ronald Lewis to take Scott to Merlin, who would know how to help her and the country. Scott is unbelieving as Lewis tries to warn her against Howard, but he succeeds when Howard sends his men after her. When they try to locate Merlin, they find he has been captured by one of Howard's henchmen, and he has to be rescued by Lewis and some friends. They arrive in time to interrupt the coronation ceremonies which would have made Howard king. They ask Howard to draw the famous sword Excalibur from its scabbard. When he can't, Scott does so, determining that she is the rightful ruler. Howard flees and is killed by the Saxons for failing to carry off the plot. Lewis disperses the would-be invaders. Scott, in love with him, makes him a baron and then asks him to marry her.

**X-RAY:** There's action, intrigue, adventure, and mis-adventure to be found in this entry for the supporting slot of the program, and it contains enough angles which can be exploited. The plot is mildly interesting; the acting is fair; and the direction and production are average. The use of color is an asset which can help in the selling. John Kohn and Jud Kinberg wrote the screenplay.

**AD LINES:** "Only One Man Stood In The Way Of The Invasion of King Arthur's Realm"; "Action . . . Adventure In The Days of King Arthur In Wondrous Technicolor."

### The Three Stooges Go Around The World In A Daze

COMEDY  
94M.

Columbia

**ESTIMATE:** Cute take-off on Jules Verne work.

**CAST:** Moe, Larry, Curly-Joe, Jay Sheffield, Joan Freeman, Walter Burke, Peter Forster, Maurice Dallimore Richard Devon. Directed and produced by Norman Maurer.

**STORY:** Crooked Peter Forster, after reading Jules Verne's "Around The World in 80 Days," gets an idea for a bank robbery using the great grandson of the hero of the Verne book as his foil. He and associate Walter Burke trick the grandson, Jay Sheffield, into making a wager that he can go round the world in 80 days without spending a farthing. Sheffield's servants, The Three Stooges, beg to go along, and since there is no restriction against it, he okays their joining him. Meanwhile, Forster robs the bank where the wager is put on paper and involves Sheffield. Scotland Yard gets on his trail. Forster and Burke, too, try to catch up with him and kill him so that the theft of the money will never be cleared up. The Three Stooges are of much help chiseling food and transportation so that he has a chance to complete the journey within the allotted time. They rescue attractive American Joan Freeman from thugs in India, and she too joins the party. They encounter all kinds of adventures and eventually wind up in London, where they are cleared of the theft with the blame put on Forster and Burke. They also manage to reach the club on time for Sheffield to win the wagers put up by club members against him. Sheffield and Freeman are in love, and The Three Stooges are ready for a bit more of their usual nonsense.

**X-RAY:** Young and old alike should get a bang and a couple of chuckles out of The Three Stooges going around the world. The script allows them to have some fun, and most audiences seeking light-in-weight film fare should be generally pleased. It should make up okay as part of the program with adequate performances and fair direction and production. Elwood Ullman wrote the screenplay based on a story by Norman Maurer.

**AD LINES:** "This Stooze-filled Tour Around The World Is Made For Fun Only"; "Fun For All The Family In The Comic Thriller of the Year."

## MGM

### Hootenanny Hoot

MUSICAL  
91M.

MGM

**ESTIMATE:** Entertaining entry pushing new country music craze.

**CAST:** Peter Breck, Ruta Lee, Joby Baker, Pam Austin, Bobo Lewis, Loren Gilbert, Nick Novarro, Vikki Dougan, and guest appearances by The Brothers Four, Sheb Wooley, Johnny Cash, The Gateway Trio, Judy Henske, George Hamilton IV, Joe and Eddie, Cathie Taylor, Chris Crosby. Produced by Sam Katzman; directed by Gene Nelson.

**STORY:** Television director Peter Breck was once married to television producer Ruta Lee, but their careers clashed and their marriage was dissolved, though Lee was still in love with him. After a flare-up between them over a show they are working on, he quits and starts driving toward the west coast from New York. He runs across hootenanny in Missouri, spotting a troupe headed by Pam Austin. He likes what he sees as well as Austin and visualizes a network show based

on the country music, dancing, and singing. He asks agent and friend Joby Baker to hurry down for a look-see, and Baker confirms Breck's opinion, meanwhile falling in love with Austin. Breck tries to get the show put on from the field since the troupe has contracts for one nite stands but the network is leery of the expense. Lee decides to visit him and try and patch up their lives. She clears the way for the show and resigns her job, which convinces Breck to try for a reconciliation after a sample show is telecast by the network. Baker and Austin also have plans of their own for the future.

**X-RAY:** With the hootenanny craze sweeping the country, this entry should fill the bill for hep exhibitors with its heavy load of tunes and talent from the field. It's pleasant, and the acting, production, and direction are average. The story doesn't get in the way of the musical presentations. The film makes a good showcase for some young and relatively unknown talent, and tie-ups with schools, colleges, etc., would seem in order, as well as talent contests, etc. James B. Gordon did the screenplay.

**AD LINES:** "Great Fun For All"; "The Musical Craze That's Sweeping The Country."

## PARAMOUNT

### A New Kind Of Love

COMEDY  
110M.

Paramount  
(Technicolor)

**ESTIMATE:** Entertaining comedy.

**CAST:** Paul Newman, Joanne Woodward, Thelma Ritter, Eva Gabor, George Tobias, Marvin Kaplan, Robert Clary, Jan Moriarity, Valerie Verda, Robert Simon, Joan Staley, Maurice Chevalier. Produced and directed by Melville Shavelson.

**STORY:** Joanne Woodward is a career-bachelor girl who tries to bring high priced fashions within the realm of the working girl and housewife by copying the expensive originals and selling them inexpensively in the huge store owned by George Tobias. The latter decides to take a buying and looking trip to Paris and takes along Woodward and lingerie buyer Thelma Ritter. On the same plane is newspaper columnist Paul Newman, who has fallen into disfavor with publisher Robert Simon because of a romantic interlude with Simon's wife. Banishing Newman to Paris is like turning a child loose in a candy store, what with all the attractive and available women there. Woodward and Newman find each other annoying and unattractive, and the acquaintanceship dies a-borning. Eva Gabor takes the fashion contingent in tow while the paper's representative, Marvin Kaplan, does the same for Newman. Simon decides to give Newman notice, having found a loophole in his contract, and Newman hopes to revitalize the column by using more interesting material. Woodward tires of her boyish haircut and other signs of her unmarried state and tries getting the works in a beauty parlor as well as a blonde wig. Newman is introduced to her as a high-priced lady out to please selective men, and she goes along with the gag, feeding him stories that make for attractive column material. He is given a new contract and the command to come home. He falls in love with her, learns her real identity, and eventually all is straightened out between them. Tobias, meanwhile, has been given the rush act by Gabor, but Ritter, who has loved him all along, fights back. Tobias decides that the old and faithful is best after all, and they too hear wedding bells.

**X-RAY:** An expert cast has been assembled to follow through on a featherweight tale involving romance, Parisian settings, the peculiarities involving men and women and their emotions, etc., and the end result is one that should entertain most audiences though the entry is a bit on the long side. The use of color does justice to the Paris surroundings, and it also enables women in the audience to catch a deluxe fashion show. It is estimated that over a million dollars in gowns, furs,

jewelry, lingerie, suits, and accessories have been assembled for this tale of women, what they wear, and how to wear it. The cast is effective as are the direction and production. A sneak preview audience was properly amused. Melville Shavelson also wrote the screenplay in addition to directing and producing. Incidentally, Maurice Chevalier is to be seen in a guest appearance presenting excerpts from some of the numbers that made him famous over the years. Frank Sinatra can be heard singing the title song over the opening credits.

**TIPS ON BIDDING:** Higher bracket in some situations.

**AD LINES:** "Paris Turns Out To Be The City Of Fun As Well As Romance."

## 20TH-FOX

### The Condemned Of Altona

DRAMA  
114M.

20th-Fox  
(Made in Europe)

**ESTIMATE:** Powerful, disturbing drama for discriminating filmgoers.

**CAST:** Sophia Loren, Maximilian Schell, Fredric March, Robert Wagner, Francoise Prevost, Alfredo Franchi, Lucia Pelella, Roberto Massa, Antonia Cianci, Carlo Antonini, Armando Sifo, Aldo Pecchioli. Produced by Carlo Ponti; directed by Vittorio De Sica.

**STORY:** Wealthy German industrialist Fredric March learns he has only a few months to live and summons his son, idealistic lawyer Robert Wagner. Wagner arrives fearfully with actress wife Sophia Loren. He and his father have not spoken for years. March tells Wagner he is to take over the business empire. Wagner, backed by Loren, refuses, saying he can not tolerate the means by which his father gained and kept his wealth through the Hitler years. Wagner also tells Loren that the only reason he is considered for the top industrial spot is because his brother, Maximilian Schell, who was idolized by March, died during the war. Loren discovers that Schell is alive and living in a hidden wing of the mansion. A deserter and mad, his father, brother, and sister protect him from the authorities. His sister has filled him with stories of Germany's destruction and horrible suffering in the aftermath of the war. Loren meets secretly with Schell on many occasions, befriending him and learning that the mansion served as a concentration camp during the war and that March even informed to the Nazis on people seeking refuge under his roof. Shocked by this and by the discovery that Wagner has decided to accept his father's proposal, she decides to leave. She tells an unbelieving Schell that Germany is not in ruins and is in fact one of the strongest powers in the world again. Schell races out of Altona and is greeted by the bewildering sight of a teeming Hamburg. Loren loves him now. He tells her that he was responsible for the destruction of his company on the Russian front when he refused to torture Russian civilians for information. She tells him he did right and is horrified when his sister, Francoise Prevost, whose love for him is far more than sisterly, reveals that his story is a lie. Actually, Schell did torture and murder Russian civilians, not once but many times, and it is the enormity of his guilt that drove him mad. Loren flees. March, happy that his favored son has seemingly recovered, takes him on a tour of the shipyards, singing the praises of Germany's return to power. Realizing how guilty he and his father are, Schell leaps to his death, dragging March with him. Still, the ironic story of Germany's return to power goes on.

**X-RAY:** This is a deeply disturbing drama based on the play by Jean Paul Sartre and set against the background of a resurgent Germany. An excellent cast turns in uniformly fine performances, with March and Schell standouts. Abby Mann, who wrote the screenplay for "Judgment at Nuremberg," turns again to the theme of German guilt in a post-war world. The result is sure to stir considerable talk and controversy. It won't be a drama to everyone's liking. For many, it will prove too talky or too disquieting. They would rather not think of these problems. For others, it will be a rich screen experience on an adult theme, leading to a shattering climax. It probably will draw warm praise or violent objections, depending on the political point of view of the particular audience. No one will deny, however, the quality of the performances or the excellence of the direction by De Sica. Only a screen that has truly grown up would tackle such a theme. Audiences willing to use their minds will find it provocative and stimulating. Others may we'll be bored and bothered.

**TIP ON BIDDING:** Rates depend on situation.

**AD LINES:** "What Happened In The Mansion Called Altona? These Academy Award Stars Tell Its Shocking Story."

### A Farewell To Arms

DRAMA  
159M.

20th-Fox  
Reissue  
(CinemaScope) (DeLuxe Color)

**ESTIMATE:** Fine filmization of famous book.

**CAST:** Rock Hudson, Jennifer Jones, Vittorio De Sica, Alberto Sordi, Kurt Kasnar, Mercedes McCambridge, Oscar Homolka, Elaine Stritch, Leopoldo Trieste, Franco Interlenghi, Jose Nieto, Georges Brehat, Memmo Carotenuto, Guido Martufi. Produced by David O. Selznick; directed by Charles Vidor.

For complete review please refer to page 4418, Dec. 25, 1957.

### Of Love And Desire

DRAMA  
97M.

20th-Fox  
(Made in Mexico)  
(Color by DeLuxe)

**ESTIMATE:** Romantic drama is fair entry for adults only.

**CAST:** Merle Oberon, Steve Cochran, Curt Jurgens, John Agar, Steve Brodie, Edward Noriega, Rebecca Iturbide, Elsa Cardemas, Tony Carbajal, Aurora Munoz, Felix Gonzalez, Felipe Flores. Produced by Victor Stoloff; directed by Richard Rush.

**STORY:** American engineer Steve Cochran is in charge of a new project at a Mexican mine owned by wealthy Curt Jurgens. Despite warnings that Jurgens' half-sister, Merle Oberon, has had many lovers, he is drawn into an affair with her. They do fall in love, and Oberon sees a chance at real happiness and an escape from her feverish and unsatisfying life. In an effort to arrange a scene that will destroy the romance, Jurgens sees that Oberon is thrown together with a former flame, John Agar, and also invites Cochran to be present on the yacht where this is to take place. Oberon resists Agar, but he attacks her. Convinced that she is worthless, Oberon attempts suicide. She recovers, but Cochran plans to return to America alone. They reconcile at last, and she finally has the courage to face up to Jurgens. Jurgens admits that his feelings for her are abnormal and charges that she has engaged in her various affairs because she feels the same way about him. Faced by the truth, Oberon almost breaks, but Cochran is there to comfort her. With everything out in the open, they look forward to a future together.

### DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set.

**X-RAY:** Passions run deep in this romantic drama, but the psychological currents tend to confuse rather than inform. One wishes that Miss Oberon's return to the screen could have been in a more worthy vehicle. The steamy love scenes and the sexual frankness of the story line makes this suitable for adults only, with best response due to come from the ladies. Performances are adequate, and some of the lush backgrounds add to the interest, despite the fact that the color is somewhat harsh and uneven. The distasteful situation may be psychologically valid, but it smacks of soap opera on occasion. All in all, it shapes up as just fair adult entertainment. There is a song, "Katherine's Theme," sung over the credits by Sammy Davis, Jr.

**TIPS ON BIDDING:** Fair program rates.

**AD LINES:** "If You Are An Adult In Every Sense Of The Word You Will Not Judge Katherine's Temptations—Until You Know About Paul"; The Yearnings And Secret Temptations Of A Beautiful Woman Trapped By A Love Spoken Of Only In Whispers."

**UNITED ARTISTS**

**The Clown And The Kid**

DRAMA  
65M.

United Artists  
(Harvard)

**ESTIMATE:** For the lower half and Saturday matinees.

**CAST:** John Lupton, Mike McGeevey, Don Keefer, Mary Webster, Mary Adams, Peggy Stewart, Barry Kelley, Ken Mayer, "King." Produced by Robert E. Kent; directed by Edward L. Cahn.

**STORY:** Clown Don Keefer, knowing he has but a short time to live, is taking his teen-age son, Mike McGeevey, to a boys' school in Texas. Enroute, he dies, and McGeevey unknowingly takes up with an escaped convict, John Lupton, who uses the clown's make-up and identity to conceal himself from the police. Along with "King," performing horse, he gets them a job at Mary Webster's amusement park. Lupton and Webster fall in love, but she learns his real identity. McGeevey overhears her confront Lupton with this knowledge, mounts "King," and rides off into a tornado. As police arrive to arrest him, Lupton races into the storm to rescue McGeevey, whom he finds unconscious from a fall from the horse. He brings the lad back for first aid and gives himself up to the authorities.

**X-RAY:** This little tear-jerker will do as lower half fare on the family program or as a Saturday matinee attraction for the kids. It has been economically produced with a cast generally unknown, but it has a horse and carnival atmosphere to get it by. This was written by Herbert Abbott Spiro and Jerry Sackheim.

**AD LINES:** "Big Top Drama!"; "The Story Of The Ex-Con And The Carnival Kid."

**Johnny Cool**

MELODRAMA  
101M.

United Artists  
(Chrislaw)

**ESTIMATE:** Actionful killer-gangster meller.

**CAST:** Henry Silva, Elizabeth Montgomery, Richard Anderson, Jim Backus, Joey Bishop, Brad Dexter, Wanda Hendrix, Hank Henry, Marc Lawrence, John McGiver, Gregory Morton, Mort Sahl, Telly Savalas, Joan Staley, Sammy Davis, Jr., Katherine Bard, Steve Peck, Douglas Henderson, Frank Albertson, Mary Scott, Elisha Cook, Jr., John Dierkes. Produced and directed by William Asher.

**STORY:** Henry Silva, mountain outlaw in Sicily, is selected by American expatriate underworld leader Marc Lawrence to go to America after grooming and polishing and take vengeance on the men who plotted his downfall and enforced exile. In New York City, Silva meets up with underworld char-

acters Steve Peck, George Neise, Gregory Morton, and others. He falls for Elizabeth Montgomery, Neise's former wife, and they go a round of night spots and the race track. The gangsters and gamblers plot to set Silva up for big losses and find out who he really is. They lure him to a big crap game, where he pulls a switch and forces crooked shooter Sammy Davis, Jr., to win for him. Meanwhile, musclemen are dispatched to Montgomery's apartment where they beat and ravage her. Silva seeks them out and kills them. Telly Savalas, "Mr. Big" of the illicit syndicate, orders Silva brought in for a talk. Silva next fingers Jim Backus, first on his list, in Grand Central Terminal, and flees with Montgomery to the west. In Las Vegas, Silva rubs out gambler-cafe operator Mort Sahl, and in Beverly Hills, dynamites Brad Dexter and his home. By this time, Montgomery realizes the enormity of her association with Silva. He returns to New York and kills underworld boss Savalas. Montgomery turns herself over to the F.B.I. after fingering Silva to the gang, who take their revenge on him and turn him over to an undertaker.

**X-RAY:** Based on a book by John McPartland, "The Kingdom Of Johnny Cool," this complex, lengthy action-packed gangster meller should do okay, helped considerably by such excellent performing names as Joey Bishop as a used car salesman; Hank Henry as a sightseeing bus driver; Sammy Davis, Jr., as a crooked crap shooter; and others, in cameo appearances. Silva is good as the cold, assured, heartless Johnny Cool. There is almost too much detail in the opus, but the underworld atmosphere is adroitly captured in the often on-the-spot location shooting—and we do mean shooting. The prologue in Sicily harkening back to troubled war days may prove confusing. The picture really starts when Silva goes into action. This type of film has always been popular, and this one should be no exception.

**AD LINES:** "Johnny Cool—A Name Feared By The Underworld"; "The Racketeers Take Care Of Their Own—Their Answer To A 'Double Cross' Is Death!"

**Third Of A Man**

DRAMA  
80M.

United Artists  
(Phoenix)

**ESTIMATE:** Family programmer of mental illness.

**CAST:** Simon Oakland, James Drury, Jan Shepard, Whit Bissell, Jimmy Gaines. Produced by Robert Lewin and William Redlin; written and directed by Robert Lewin.

**STORY:** The "skeleton in the closet" of small townsman James Drury is his brother, Simon Oakland, who is an inmate of doctor Whit Bissell's asylum. Oakland has not spoken for years and has a fear of water. After breaking out of the institution, Oakland meets Jimmy Gaines, Drury's illegitimate son, in the woods and they become friends. When Gaines almost drowns in a lake, Oakland overcomes his fear and saves him. Townspeople searching for the missing "maniac" see him carrying Gaines, and beat him savagely, thinking he means to harm the boy. Bissell and Jan Shepard, Gaines' mother, intervene, and Oakland is returned to the hospital. Gaines runs away to the asylum, followed by Drury, who gets locked in with a group of patients. He is terrified at first thinking them all "maniacs," but learns that the mentally ill are not "monsters." He is then able to face his estranged brother, Oakland, who, in turn, utters his first word in years—"tomorrow"—the day Gaines has promised to return to visit him.

**X-RAY:** This study of mental illness written, directed, and co-produced by Robert Lewin should make an okay family programmer since it is an understanding approach to the problem of mental illness. Simon Oakland as the institutionalized patient turns in an excellent performance and the others are good in their roles. This is not exactly pleasant entertainment, but it does have moments of suspense and the interest is held well.

**AD LINES:** "Psycho Shocker! Three Persons—One Personality!"; "The Startling Story That Puts An End To All The Whispers."

**WARNERS**

**Mary, Mary**

COMEDY  
126M.

Warners  
(Technicolor)

**ESTIMATE:** Amusing picturization of stage hit.

**CAST:** Debbie Reynolds, Barry Nelson, Diane McBain, Hiram Sherman, Michael Rennie. Directed and produced by Mervyn LeRoy.

**STORY:** Barry Nelson, a small book publisher, is having some difficulties with the Internal Revenue Service regarding some of his back tax declarations, and tax expert and friend Hiram Sherman also shows him that he is living outside of his income what with paying his ex-wife, Debbie Reynolds, alimony and other expenses. This gives Nelson pause as to how he is going to support Diane McBain, whom he is to marry in a fortnight. When Sherman informs Nelson that he has asked Reynolds to come to New York from Philadelphia in an effort to clear up some possible taxable expenditures, he is furious and refuses to see her or allow McBain to meet her. He does see her and is surprised by the new Reynolds, who has gone the full beauty treatment course and then some. It can be seen that they are still attracted to each other, but it is not long before the normal bickering sets in. This is interrupted by the arrival of Nelson's friend, Michael Rennie, a fading movie star, who has written a book and who likes Reynolds and asks her out to dinner. A snowstorm forces her to spend the night in Nelson's apartment as he is supposed to be visiting McBain in Connecticut. Rennie and Reynolds have a pleasant evening, and they return to the apartment for a bit of romance. This is interrupted by Nelson, who couldn't get to Connecticut on account of the snow. He offers her the bedroom and offers to take the couch, but they have another argument. He stalks out leaving her alone. McBain arrives the next morning and assumes they spent the night together. When Nelson returns after a night on the town, he inadvertently takes sleeping pills instead of vitamins. Rennie arrives with an invitation for Reynolds to come away with him on a publicity tour. McBain realizes that Nelson and Reynolds are still in love and leaves. Nelson admits his love to Reynolds and locks her in the closet to prevent her going with Rennie, who is forced to catch his plane alone. Their reconciliation is complete when after everyone leaves, she emerges from the closet having had a key of her own all the time. The future looks bright to the still-in-love couple, with both having learned something from their separation.

**X-RAY:** Based on a hit stage comedy, the film version emerges similarly successful with a lightweight tale of on-again off-again romance that holds viewer attention even though it's a bit on the long side. The involvements of this modern-day marriage exhibits many of the qualities to be found in a stage production, including the limited number of scenes and settings, situations that are more conversational than physical, etc. The cast is quite proficient offering not only "name" value but talent as well, and the direction and production values are laden with quality. It should amuse most audiences, excepting possibly the very young. The screenplay is by Richard L. Breen based on the stage play by Jean Kerr. The use of Technicolor is fine window dressing, giving the entry added warmth.

**TIPS ON BIDDING:** Higher bracket.

**AD LINES:** "The Hit Comedy Everyone Is Talking About"; "It Was A Tremendous Hit On Stage And Now It's An Even Bigger Smash On The Giant-Sized Screen."

# ALPHABETICAL GUIDE TO 15 Features Reviewed

This index covers features reviewed thus far during the 1963-64 season in addition to features of the 1962-63 season, reviewed after the issue of Aug. 21, 1963.—Ed.

|                                    |      |  |      |
|------------------------------------|------|--|------|
| <b>C</b>                           |      | <b>M</b>   |      |
| Clown And The Kid, The—66m.—UA.    | 5091 | Mary, Mary—126m.—WB                                    | 5091 |
| Condemned Of Altona, The—114m.—Fox | 5090 | <b>N</b>   |      |
| <b>F</b>                           |      | New Kind Of Love, A—110m.—Par.                         | 5090 |
| Farewell To Arms, A—Re.—159m.—Fox  | 5090 | <b>O</b>   |      |
| <b>H</b>                           |      | Of Love And Desire—97m.—Fox                            | 5090 |
| Haunted Palace, The—85m.—A.I.      | 5089 | <b>S</b>   |      |
| Heavenly Bodies—60m.—Misc.         | 5092 | Siege Of The Saxons—85m.—Col.                          | 5089 |
| Hootenanny Hoot—91m.—MGM           | 5089 | Small World Of Sammy Lee, The—105m.—For.               | 5092 |
| <b>J</b>                           |      | <b>T</b>   |      |
| Johnny Cool—101m.—UA               | 5091 | Third Of A Man—80m.—UA                                 | 5091 |
| <b>L</b>                           |      | 3 Stooges Go Around The World In A Daze, The—94m.—Col. | 5089 |
| Lord Of The Flies—90m.—For.        | 5092 |  |      |

## MISCELLANEOUS

### Heavenly Bodies

NOVELTY  
60M.

Eve Productions  
(Eastman Color)

ESTIMATE: Nudie novelty for censor-free spots.

CREDITS: Produced, directed, and edited by Russ Meyer.

STORY: Russ Meyer and his photographer buddies show with a couple of buxom and beautiful models how they shoot those glamour photos for the girlie magazines, etc.

X-RAY: This "educational" subject falls into the nudie class due to its subject matter. Excellently photographed in Eastman Color, it is one figure study after another. For the fast buck spots and others that can play it, this should amply satisfy. Editing gives the desired fast moving effect with the various shots, although they are similar as to subject matter.

AD LINES: "The Real Behind The Scenes Story Of Those Glamour Photographers And Their Lovely Models"; "Tops Any Nudie Movie You Ever Saw."

## FOREIGN

### Lord Of The Flies

DRAMA  
90M.

Continental Distributing  
(English-made)

ESTIMATE: Skillfully made, but disturbing drama is decidedly off-beat.

CAST: James Aubrey, Tom Chapin, Hugh Edwards, Roger Elwin, Tom Gaman, Roger Allan, Peter Davy, Nicholas Hammond, Alan Heaps, Burnes Hollyman, Richard Horne, Peter Ksiezopolski, Malcolm Rodker, Rene Sanfirenzo, Jr., John Stableford, Nicholas Valkenburg, Edward Valencia, David Walsh, David Brunjes, Kent Fletcher, Christopher Harris, Jonathan Heaps, Andrew Horne, Timothy Horne, Anthony McCall-Judson, David St. Clair, Jeremy Scuse, The Surtees Twins, Patrick Valkenburg, John Walsh, Jeremy Willis, Erik Jordan, John Walsh. Produced by Lewis Allen; directed by Peter Brook. A Lewis Allen-Dana Hodgdon production.

STORY: A group of English school-boys, airborne evacuees from a future nuclear war, crash on an uninhabited tropical island. The plane is washed out to sea, and there are no adult survivors. James Aubrey, their elected leader, sets out to preserve some kind of social organization, with Hugh Edwards as his confident and advisor. Tom Chapin, head boy of a choir group, is his chief rival for leadership. Aubrey divides the boys into sections, some to build a signal fire, others to build

sleeping shelters on the beach. Chapin's choir-boys are to be hunters, to kill the island pigs for sport and food, and to tend the fire. The signal fire is allowed to die since Chapin and his hunters are more intent on pig-killing, and this makes Aubrey furious. Fear begins to grow among the boys. The Surtees twins believe a skeleton they discovered on the mountain top is a "beast." Chapin and his hunters kill another pig and leave its head on a stick as a sacrifice. The "hunter" tribe trives on the growing fear, reverts to the primitive, paint themselves with clay and berry juice "war paint," attract more volunteers to their rocky cavern. Aubrey is particularly deserted except for Edwards, Tom Gaman, the twins, and the smallest children. During a feast on a newly-slain pig, featuring war chants and primitive dances, Gaman is killed when his dark shape is mistaken for the "beast" by the frenzied participants in the bloodlust. Later, Chapin steals Edwards' glasses, and in the ensuing show-down argument, Edwards is killed. Aubrey finally remains the solitary hold-out for order and civilization. Chapin cannot countenance his threat to their savage rule. They set fire to the island and flush Aubrey out of his jungle cover. Adult rescue arrives and finds the boys a tribe of screaming, painted savages hunting down an exhausted Aubrey to kill him. Chapin and his hunters revert to a group of lost and lonely English schoolboys.

X-RAY: From its offbeat, ominous opening titles to its sudden climax, this never ceases to be an artfully directed, skillfully acted production. However, it is doubtful that this English import will be everybody's cup of tea. In addition, lack of name strength will motivate against it. The film will undoubtedly draw comments pro and con. It is stark, grim, sometimes distasteful, yet oft-times moving and suspenseful. A loud musical background and multitude of unusual sound effects add to the suspense. Director Peter Brook has transferred much of the grim, thought-provoking realism of William Golding's best-seller to the screen, and has extracted natural performances from the cast of youngsters. However, he will provoke many in the audiences. This is a picture skillfully made, well directed, excellently performed, yet unsettling, if not upsetting in content and effect. Some scenes like the killing of pigs, tearing apart of meat, and the killing of several of the children are, perhaps, too stark to be palatable.

AD LINES: "A Thrilling Picturization Of William Golding's Best Selling Novel"; "Schoolboys On An Uninhabited Island Revert To 'Nature'."

### The Small World Of Sammy Lee

DRAMA  
105M.

Seven Arts Assoc.  
(English-made)

ESTIMATE: Intriguing tale best suited for adult audiences.

CAST: Anthony Newley, Julia Foster, Robert Stephens, Wilfrid Brambell, Warren Mitchell, Miriam Karlin, Kenneth J. Warren, Clive Colin Bowler, Toni Palmer, Harry Locke. Produced by Frank Godwin; directed by Kem Hughes; executive producer, Kenneth Hyman.

STORY: Anthony Newley is a master of ceremonies at a strip tease club in the Soho section of London. Newley is also a gambler, and he's worried because he owes a sizable amount of money to a rough bookie whose tough muscle men, Kenneth J. Warren and Clive Colin Bowler, have orders to collect or beat him up. He gets a reprieve of a number of hours to try and raise the money. Meanwhile, young Julia Foster arrives to see him about the job he promised her while visiting in the suburbs. The club manager spots her and puts her on. Newley is turned down by his brother's wife after the brother reluctantly agrees to lend him the money. Newley then desperately tries to set up all kinds of deals to raise the necessary cash. He enlists the assistance of club aide Wilfrid Brambell to act as messenger and delivery and pick-up man for illegal whiskey, Swiss watches, and even reefers, and the way Newley figures it, he's made the deadline with the necessary amount until Brambell shows up with a check for part of the money instead of cash. He talks Foster into going home again and desperately tries to join her on the bus, but Warren and Bowler close in and give him the ordered beating. It doesn't seem quite as bad as he anticipated, and he's still got the money left that he raised. There is a great possibility that it may all happen again because people like Newley don't learn permanent-like.

X-RAY: This import is intriguing, interesting and sometimes compelling as the flexible camera follows the hustle and bustle of a character in a desperate search for money and angles. The Soho section of London is well covered by both Newley and the camera, which adds some realistic touches. The sessions with the club strippers, his girl friend, and some of the dialogue and situations restrict this entry to the viewing of adults, but they should be impressed by what they see. The acting is competent and natural, and the direction and production values are above average. The screenplay is by Ken Hughes. Presumably, it would seem best suited for the art and specialty spots or in regulation houses where adult entertainment is sought. Legion of Decency: "C"

AD LINES: "A Fascinating Drama For Adults Only"; "The Unusual In Adult Entertainment With The Fastest Rising Star On The Horizon—Anthony Newley."



SEPTEMBER 11, 1963 SECTION THREE VOL. 70, No. 10

# EXPLOITATION

**ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.**

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia Penna.—19107.

## "Toys In The Attic" Helps Underprivileged Children

"If you have any old toys in the attic, contribute them to us to make a needy child happy."

This was the message William Kanefsky, manager of The Community, the Walter Reade-Sterling Theatre in the Barclay Farms Shopping Center, Cherry Hill Township, New Jersey, used to conduct a drive for old toys for underprivileged children of his Southern New Jersey area, in conjunction with his extended engagement of "Toys In The Attic." As an added incentive, he awarded passes to the donors of the five most unique and unusual toys received.

Kanefsky had collection chests placed in a local bank, two drug stores, and the lobby of his theatre. He received good local newspaper coverage for his efforts, and after the picture closed, was able to turn over more than a truckload of toys to local charity organizations.

## Bantam Backs "Seven Days"

Still high on the list of national best-sellers, "Seven Days in May" is being issued in a paperback edition by Bantam Books, tying in with the forthcoming film version of the novel starring Burt Lancaster, Kirk Douglas, Fredric March and Ava Gardner.

The biggest campaign ever set for a Bantam movie tie-in is backing the book. Special promotion materials include 72-copy prepack dump bins, 18-copy counter pre-packs, rack cards, posters, window streamers, truck banners, flyers and announcement card mailings.

# Real Teen-Age Beach Parties Sell "Beach Party" Patrons In Ohio



A real swinging beach party was held at indoor Princess, downtown Toledo, Ohio, and the Jesse James, Starlite, and Parkside Drive-Ins for American International's "Beach Party." Five tons of sand created the beaches at each theatre. Dancing, entertainment, free hot dogs, promoted soft drinks were added features at the parties held in front of the concession stands.

Real beach parties were staged for American International's "Beach Party" in Toledo, Ohio, with the campaign implemented as a city-wide effort and executed with the combined endeavors of Mrs. Barbara Fuller, student manager, Jesse James Drive-In; Thad Hauschild, manager, Starlite Drive-In; Paul Brake, manager, Parkside Drive-In; Kenneth Herrick, student manager, Princess; Howard Fischer, manager, Valentine; and Barry Bateman, student manager, Telegraph Drive-In—supervised by Thor Hauschild, Toledo city manager, Armstrong Theatres.

The basic campaign followed conventional lines. However, these conventional lines were embellished to the extent that the sum totaled up to a winning campaign that sent box-office grosses soaring to record breaking highs.

At a general meeting it was decided to concentrate on actual beach party activities at all theatres for the opening night. This, and a real hard sell to the teen agers and young adults in the newspaper, radio and television approach comprised the campaign.

One week prior to opening we started hitting radio with a teaser schedule aimed at the teens plugging the music from the picture and using regular E. T. spots tagged with a pitch about the actual beach parties to be held at the drive-ins.

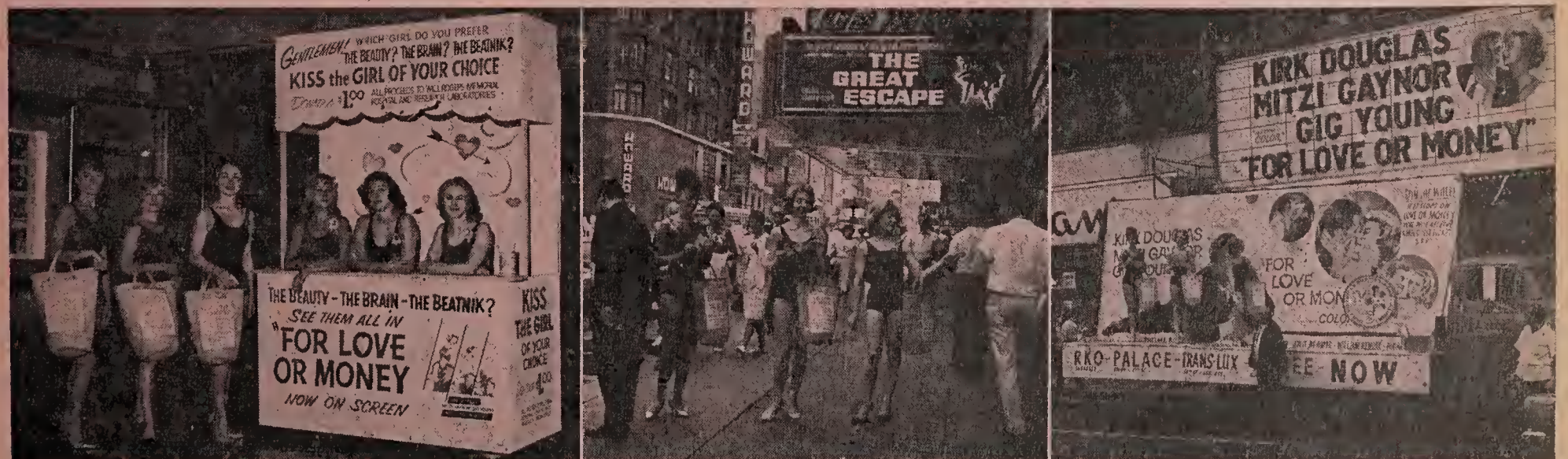
All disc jockies were supplied with E.T.'s and a copy of the "Beach Party" L.P. album along with a supply of special "Surfer" straw hats, to be given away at Record Hops. This

(Continued on page EX-528)

## Coloring Contest Big Draw

The New York Daily Mirror, circulation 905,000, reports that its coloring contest for Columbia's "Jason and The Argonauts" drew more than 40,000 entries from youngsters in the New York area.

The newspaper spent 14 consecutive days of promotion on the coloring contest timed with the New York premiere of the film.



Universal and RKO Theatres recently had a most effective street and lobby ballyhoo for the opening of U's "For Love Or Money," RKO Palace, New York City. On the left are seen the models at the booth erected in the outer lobby of the theatre; in the center, the

girls are seen distributing paper money with lucky numbers as Broadway street bally; while on the right the girls and the truck used for mobile street bally are shown. The money the girls obtained at the lobby booth was donated to charity.

# UA's "Showmanship Workshop" Sparks "Kings Of The Sun" Pre-Sell

The long-range pre-selling campaign for the Mirisch Company's "Kings of the Sun," United Artists' Christmas release, moves into high gear this week with the start of a tour into 19 key cities of a "Showmanship Workshop" designed to bring newspaper editors and columnists, radio and television commentators, and key exhibitors throughout the country a personal advance look at the ingredients that make up the multi-million dollar film starring Yul Brynner and George Chakiris.

This unusual "Showmanship Workshop" contains publicity and promotional materials for all communications media, much of which is the result of planning dating back to the pre-production and production phases of the motion picture, and growing out of the exhaustive research begun more than two years ago under the supervision of producer Lewis J. Rachmil.

This research was undertaken to assure that the depiction of the mysterious Mayan civilization, which rivalled, and in many ways surpassed, the accomplishments of the ancient Greeks, Romans, and Egyptians, would be recreated with complete authenticity. Because this era of history has never before been seen on the screen, "Kings of the Sun" was felt to be particularly suited to the development of a "Showmanship Workshop" showing how this intensive research evolved into a dramatic film presentation.

The "Workshop," which also describes the complicated logistics that went into making portions of the film on the very sites on the Yucatan Peninsula of Mexico where the Mayans flourished more than 1,000 years ago, includes in its materials a three-part radio series, each segment designed for 15 minutes of air time. Detailing the making of the film and research into Mayan folklore, the radio shows were all recorded on locations in Mexico during the shooting of "Kings of the Sun," utilizing the voices of Brynner, Chakiris, leading lady Shirley Anne Field, co-stars Richard Basehart, Brad Dexter and Barry Morse, producer Rachmil and director J. Lee Thompson.

Also created on location in Mexico was materials for a special behind-the-scenes look at the Mayans and "Kings of the Sun," shot in 16mm color for editing into two short subjects—one a ten-minute demonstration reel to be shown to all press and exhibitors, and the other a five-minute reel for use on TV.

This footage shows the creation of 15,000 authentic costumes, props including war clubs, helmets and shields, and the building of Mayan boats and pyramids, as well as candidly-filmed high points of the shooting of "Kings of the Sun."

A complete portfolio of top color photos, and black-and-white photo layouts, plus written feature news and interview material, also are part of the "Showmanship Workshop," as are a selection of the props and colorful costumes utilized in the film.

Heading this intensive "grass roots" tour on behalf of "Kings of the Sun" is Jim Denton, unit publicist on the film, who will accompany the "Showmanship Workshop" and personally conduct the demonstrations and displays of the material. Denton also will engage in an extensive schedule of radio, TV and newspaper interviews in each of the cities.

The 19 cities to be visited over the month-



Jeff Livingston, Mirisch Company vice-president in charge of advertising, publicity, and exploitation; Jim Denton, location publicity representative for Mirisch-UA's "Kings Of The Sun"; and Jerry Ludwig, Mirisch publicity director, recently previewed in Hollywood the "Showmanship Workshop" for the film which Denton is taking on tour of 19 cities.

## "Think Young" Tie-Ups

One of the biggest promotional tie-up campaigns ever to be set for a motion picture prior to its production has been set for Sinatra Enterprises' "For Those Who Think Young" now before the cameras for United Artists release. Executive producer Howard W. Koch stated that Sinatra Enterprises began engineering the campaign some 10 months ago with the conviction that top tie-ups would result in extensive promotion in all media reaching the widest possible range of moviegoers.

Leading off the tie-ups is the Pepsi Cola Company from whom permission was granted for use of the title which is their advertising slogan. Other tie-ups are with Jax of Beverly Hills, Sy Devore (men's shops), Minox Corporation, Peter Pan Swimwear International, Sony Corp. of America, Buick, Copper-tone, Wembley, Inc. (ties), Wurlitzer, Honda, International Pancake House, Muntz Auto-stereo and Baskin-Robbins (ice cream makers and shops).

United Artists' promotion staff will also be involved with field men implementing the tie-ups in connection with openings of the picture next year. They will be supplied with material by manufacturers and will, in turn, supply the manufacturers with material as well as work with tie-up companies in making special materials.

Considerable newspaper, magazine, billboard and store and window display space as well as radio and television time is expected to result from the tie-ups prior to the film's release.

long tour are: Denver, Kansas City, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Toronto, New York, Boston, Philadelphia, Washington, Atlanta, Miami, New Orleans, Houston, Dallas, Buffalo and San Francisco.

The "Showmanship Workshop" was shown for the first time in a preview presentation in Hollywood at the Hollywood Roosevelt Hotel in a demonstration for the Los Angeles press and exhibitors, prior to start of the tour.

## Picture Pioneers Fund Gets "Re-Issue" Contest Award

Until some genius comes along with a better name for it, the word "re-issue" will have to remain the best available description of a picture brought back into circulation. Ned Depinet, in behalf of distribution, and Ernie Emerling, in behalf of exhibition, the judges of MGM's \$100 contest seeking a new word for re-issue decided, because there was no worthy suggestion, that the prize money be donated to the Foundation of the Motion Picture Pioneers.

MGM had hoped to have a brand new, sparkling word to describe the launching of its series "World Famous Musical Hits" but since it is doing very well with its prior series "Golden Operettas" and "World Heritage" pictures, under the label of "re-issue," it's apparent that there's life in the old word yet.

Hundreds of contestants from all over America struggled manfully (womanfully too) to come up with a magic name, but "re-issue" is obviously a hard word to beat, since it says exactly what it means. The contestants' loss is the Motion Picture Pioneers Fund's gain and as of now the industry may settle back with the re-issue of the word "re-issue."

## Posting Contest For "Peking"

A unique theatre posting campaign has been announced by Allied Artists and Samuel Bronston Productions, Inc., in conjunction with engagements of Bronston's "55 Days at Peking" which Allied Artists is distributing here.

Running through Thanksgiving Day, the contest calls for increased use of posters and other display material available on "55 Days at Peking." In addition to the 24 sheet, six sheet, three sheet and one sheet, there are special full color reproductions of scenes in the film called "fotobustas" in two sizes, a selection of six Dong Kingman paintings and a unique three dimensional display which was designed in Italy.

A special brochure outlining the contest is being sent to branch offices, theatres with upcoming dates and circuit heads and buyers. The campaigns will be judged on the basis of choice of location, overall scope, imagination and general merits. 58 prizes are being offered with the first prize a three day all expenses paid trip to New York City. Other prizes include a portable TV set, transistor radios, executive wall clocks and the Dimitri Tiomkin Sound Track Album from the picture.

Jack Goldstein, national field supervisor for the picture, will make a tour of key cities to meet with circuit heads and exhibitors. He will aid theatremen with the contest and will detail the many exploitation facets of "55 Days at Peking."

## Glove Tie-Up For "Love"

Over 250 leading department and specialty stores throughout the country have already requested promotional and display materials for the Kislav Gloves tie-up on Paramount's "A New Kind of Love," according to the manufacturer.

Counter cards, posters, newspaper ads and other accessories are available in the tie-up, which focuses on "A New Kind of Love" star Joanne Woodward modeling Kislav gloves. Miss Woodward also wears Kislav gloves in the film.



## "Spook Show" Package Offered In NSS' Showmanship Program

The first segment of the expansive showmanship aids program detailed by Burton E. Robbins, President of National Screen Service, at that company's recent branch managers' sales convention, was announced by General Sales Manager Melvin L. Gold.

It is the first of a series of NSS Showmandizing Packages the company will offer operators of indoor and outdoor theatres to enable them to exploit "every local opportunity for the development of extra business."

The first of the Showmandizing Packages comprises "promotional stimulants to convert three showmanship galas into box office bonanzas," the announcement states.

The "galas" are three days in the last four months of this year—Friday, Sept. 13; Hallowe'en Day, Thursday, Oct. 31, and Friday, Dec. 13—that are ideally suited for showmen's sponsorship of Spook Shows.

The Spook Show package is fully detailed and illustrated in an eight-page brochure being mailed to every theatre and Drive-In in the United States.

All material illustrated in the brochure has been designed for a multiplicity of promotional uses on the local level. This includes an extensive assortment of all-purpose characters, title and cartoon mats custom-made for Spook Shows and use by exhibitors in making their own ads for insertion in newspapers and any other locally printed matter; a full-color 14x22 Spook Show counter and window counter card on rigid board with a sturdy easel and "push-out" slots for mounting of "Take-One" pockets for heralds, programs, contest blanks and other such items for in and out of theatre circulation; three-column mats for newspapers, flyers and adaptable also as covers for heralds, jumbo programs, shopping bag imprints, book jackets and merchant tie-ins; a set of one-, two- and three-column display ads; a 10-foot by 20-inch, two-color "Spook Show Today" cloth valance, as well as two six-color 40x60 displays, one featuring the Spook Show ghost, a monster-spider and two clawing black cats, and the other pictures the "Skeleton Family."

All material is now available at territorial National Screen Service branches.

## Grossinger's Goes "Hootenanny"

Grossinger's Resort in the Catskills, already famous as a training area for new and highly talented acts, served as the breeding ground for a new dance fad, "The Hootenanny Hoot," when it hosted the third annual Goya Folk Festival recently.

At a poolside Hootenanny, master of ceremonies Oscar Brand introduced Pamela Austin, who performed the "Hootenanny Hoot," with her partner in the film, Nick Navarro.

The next morning Brand, a noted authority on folk music and dances, conducted a seminar on the future and place of folk dances as part of festivals. Up to the present there had been no form of the dance, such as the Flamenco, which was indigenous to the type of folk music currently popular in the United States. The only means of audience participation had been the sing along and hand-clapping. It is expected that the new dance will fill this void and open up a whole new area of expression in the folk field.

# British Activities

By Jock MacGregor

How things can snowball has been forcefully impressed upon Frank Tyler of the Empire, Coventry. The girls of a local school had been raising funds to buy a \$3300 sunshine coach for a handicapped children's home. When they were a little short of their target they approached him for help and he presented a couple of tickets for a raffle. This did the trick. Then he was away sick and the girls sent him a get well card. He was terribly touched and invited the girls to see him at the theatre. Next came the official handing over of the ambulance which was covered by tv and press and the girls decided that its first official task would be to take a number of the cripples to the Empire to see "Jumbo." They were carried into the theatre by the staff and a great time was had by all. Press stories were moving and sincere and spotlighted both the theatre and the film.

Patrons lent A. A. Allen of the Regal, Sidcup, Far East war mementoes for a effective foyer display when "Bridge on the River Kwai" was revived. This resulted in an excellent local press coverage. . . . A "Guess The Number of Feet" in "Hatari" contest was run the week prior to screening by Douglas Adams of the ABC, Kirkcaldy, Scotland, for prizes of Nestles Biscuits. . . . J. R. Thompson of the Odeon, Lewisham, London, made a good press by drawing editors' attention to the fact that his chief of staff had actually witnessed the assassination of Gandhi in Delhi when "Nine Hours to Rama" was played. He also ran a contest about films with Indian settings for a curry dinner as prize and had an Indian distribute a handout to women reading: "You could go alone! But chances are that you will want to bring your husband, etc, etc." . . . For "Nurse on Wheels," John L. Smith of the Ritz, Edinburgh invited "district nurses" to the opening night and got a good press. For "The Mindbenders" he sent letters to the Psychology Dept. and the Medical Faculty of the University of Edinburgh and these were displayed on student notice boards.

Though "Sammy Going South" was one of those "you are playing it next week" bookings, H. C. Birse of the New Victoria, Edinburgh, still attempted a first night to which he invited 24 Africans many of whom attended in national costume, 12 Queen's scouts and 12 Queen's guides, among others, to make a colorful picture for the press. . . . "The Fast Lady" at the Odeon Port Talbot is Unfair to Gloom. Go and see it for yourself. It will make you laugh right out loud. Signed The Society for the Prevention of Laughter and Banishment" read Manager D. E. Jones' novelty handout. . . . "Don't Just 'Hope' for the Best—Come Inside" read the marquee at the Edinburgh New Victoria when H. G. Birse played "Call Me Bwana." . . . It was the second feature "Mad About Music" which gave G. M. Chantrey of the Odeon, Glasgow, a chance of six important record store window displays when he ran "Five Miles to Midnight." . . . To plug the fact that two big reissues were showing, "Witness for the Prosecution" and "The Far Country," G. Lockyer of the Gaumont, Coventry, dressed two attendants as a cowboy and a barrister for a street stunt. . . . In his efforts to improve attendance at his Saturday Childrens' matinees since he took over last December John Tucker of the Odeon, Bridgewater, has initiated many added attractives. The most successful has been a twist contest which has brought the weekly average of 400 to 800 proving once again how popular participation events are. There were so many contestants that entries had to be split into a number of age groups. The two finalists appeared in two TV programs giving the theatre an invaluable boost. . . . When Roy Alexander, of the Odeon, Bilston, played "I Can't Help Singing," he persuaded an attendant to tour the town wearing a crinoline dress with many pockets. Passersby were invited to pick her pocket. Most contained credit cards but there were 20 guest passes hidden away. . . . B. S. Richardson, of the Odeon, Erith, has arranged with a local hotel to include details of his program and screening times on their daily lunch menus. . . . With 'South Pacific' making its third appearance in Winchester, N. A. Wilton of the Odeon sold the community service committee of the Rotary Club the idea of inviting 700 old age pensioners to the first matinee and for the local civil defense to provide 700 cups of tea during the intermission. The Mayor attended wearing full regalia and an excellent press resulted. In W. G. Brooks' case the working mens club at Market Harborough were talked into holding the kiddies annual outing at the Ritz, when "300 Spartans" was showing. Each child received 10c worth of candy and in all the theatre's take for the day was boosted by \$140. . . . Chesterfield's largest toy shops provided attractive window displays of model pirate ships, cutlasses, swords, pirate costumes, toy soldiers, etc. when John A. Dixon had a prerelease booking of "The Scarlet Blade"—"Son of Captain Blood," all family unit program. . . . F. A. Connett of the Gaumont succeeded after an initial refusal to stage a midnight preview and fashion show in advance of his booking of "Wrong Arm of the Law." A wine merchant provided the drinks for the reception. Civic leaders and the press attended together with those who have the same surnames as the stars of the picture and the whole show went with a swing. . . . Three scouts dressed as district nurses for a street stunt to help A. G. Cattell of the ABC, Torquay, plug, "Nurse on Wheels." . . . For the two weeks of the local school holidays, all family programs were booked at the ABC, Kirkcaldy, and Douglas Adams plugged the fact with 100 poster sites and special throwaways aimed at parents and children.

A 50-year-old Gaumont projector, still in excellent working order was borrowed from a collector by J. F. Parks for a crowd stopping foyer display at the Gaumont, Redditch, for "Harold Lloyd's World of Comedy." . . . The theatre staff helped D. E. Jones of Odeon, Port Talbot, Wales, by writing chain letters which were mailed to friends and acquaintances. They read: "Take 3/6d or 3/- or 2/- to the Odeon, Port Talbot, Cash Desk during the 3 days commencing . . . and ask for a ticket to see "The Amorous Prawn." You'll be so delighted you will want to tell three of your friends and when they see it they won't break the chain!"

## THE EXHIBITORS' EXPLOITATION EFFORTS

AL MARSDEN, JR., manager, Centre, Corpus Christi, Texas, recently went all out in his promotion of MGM's "It Happened At The World's Fair." Close cooperation between Marsden and Charlie Brite, a popular disc jockey, who broadcasts daily from the lobby of the Centre for station KEYS, produced one of the best promotional gimmicks in a long while. Any person bringing in a picture of Presley clipped from a magazine, newspaper, or other source; or an Elvis record during the two-hour run of the Brite show each day gained free admission. Public interest was immediately aroused and before the promotion concluded over 1800 pictures and records were collected and displayed in the theatre lobby. Brite, of course, plugged this stunt freely on his show. At the close of the collection, KEYS ran a paralleling contest offering \$25 to any one who could count all the entries. Boxoffice reports showed a definite increase even though the film was in its second week. Marsden says, "As an end result, the old promotion adage: 'A closely coordinated promotion campaign, combined with diligent effort will produce higher boxoffice appeal,' holds true."

SYDNEY LINDEN, general manager, Herbert Rosener Theatres, and E. D. Harris, promotion and publicity manager, found local newspapers screaming from the front pages about a recent London half million gold bullion robbery. They remembered that Alec Guinness in "The Lavender Hill Mob" pulled a most similar job. Tying in with the headlines, they immediately booked the film in the Vagabond, Los Angeles. They just allowed a few days time after the headlines appeared to get a print, lay out the ads and plant the art and publicity in the dailies. They also rigged up a display board in front of the theatre using the headline tear sheets as a header above the copy selling the timeliness of the film. Although the film played around for many years and was practically out of commission, it was like a new film to the many younger folk who never saw it before; and many who had seen it previously, enjoyed it again. In addition to newspaper publicity and art breaks we received many notices by columnists and feature writers with Bill Kennedy in his page one, column one "Mr. L.A.," in the Herald Examiner, commenting by saying, "Somebody's always thinking."

B. J. BLANKENSHIP, manager, Greater Indianapolis Amusement Company's Circle, Indianapolis, Ind., along with E. J. McClumb, general manager; and Don Mott, publicity director, recently came up with an inexpensive promotion for Buena Vista's "Summer Magic." They contacted the Wilking Music Company, and they agreed to permit the use of their player pianos in front of the theatre during the engagement of the film. Next, they contacted the piano roll company that is listed in the Buena Vista campaign manual; and they sent the rolls from "Summer Magic" within 48 hours. One of the Circle ushers was dressed like you would expect a person to look back in the days that player pianos were popular. He sat behind the piano, all smiles, and really hammed things up. He was so good in fact that it was not unusual to see a group standing around the piano singing the



Marilyn Lippman, 38-24-36, Flushing, N.Y., was the recent winner of the "Miss Woman of The World" beauty contest at Palisades Amusement Park, New York, held by Embassy Pictures in conjunction with the showing of "Women Of The World," Forum and Guild, New York City.

tunes from the film. The Circle is located on famed Monument Circle in downtown Indianapolis, and is a major bus stop for the city bus lines. The player piano was always in use during the rush hours, and this really got the attention of the thousands of bus riders who wait for busses daily in front of the theatre. Many of these were future customers. On the evening of the Indiana American Legion parade, which passed in front of the theatre, manager Blankenship had quite a problem keeping the Legionnaires from picking up the player piano, player and all, and putting it into the parade. The Wilking Music Company placed an ad in the first section of the Indianapolis Sunday Star calling attention to their player piano in front of the theatre and to the Disney film. This is what we call real cooperation. This is a genuine attention getting type of promotion which any exhibitor can duplicate in his area at small expense.



John Stearns, manager, Keith's, Indianapolis, Ind., is seen with the 'thrill-o-meter' he used to help bally U's "The Thrill Of It All" and to test patrons' thrill-power.

## BEACH PARTIES

(Continued from page EX-525)

of course, tying in with such a picture as "Beach Party" was "meat" for the D.J.'s and the free time received was well worth the effort and costs involved. Starting Sunday, the hard sell was applied right up to Wednesday opening.

The television schedule, being a bit more expensive, blasted off on Sunday prior to opening with the same push that radio received. All spots had audio appeal to the teens to attend the Beach Parties and, starting Sunday, both television and radio banged across the invitation to the "first 50 teenage couples appearing at the Box Offices on opening night IN BATHING SUITS will be admitted FREE." Incidentally, these bathing suited kids gave atmosphere to the theatres and also helped with the fun on our beaches.

Special heralds were made up for distribution at the theatres, at recreational areas, at the Lucas County Fair and at Record Hops.

Special newspaper ads were executed . . . again, the hard sell to the teens and young adults.

We tried to construct our "beaches" as naturally as possible without the embellishment of umbrellas, tables, beach chairs, etc. The "beaches" were placed immediately in front of the concession stands and consisted in the main of sand (5 tons of it at each theatre) old iron bound chest, tree stumps and large branches draped with fish netting, derelict boats, an outdoor fire pit and a pontoon raft that was used as the stage for the entertainment presented, paddle boards, water skis, beach balls and beautiful live models furnished free of charge by the Patricia Stevens Charm school.

Each theatre promoted a swingin' combo from a night club of their choice, to furnish the entertainment and music. Between numbers the models and patrons enjoyed "twisting" on the beach. At the Jesse James, in addition to the combo, Mrs. Fuller had promoted a local group of entertainers for specialty numbers.

Hot Dogs were roasted at the open fire pit . . . free of charge to the participants of the beach party . . . 10¢ each to the patrons.

Seven-Up was promoted to set up a bar on each beach to dispense FREE Seven-Up to everybody. This may sound rather trivial in itself . . . but the fact that the Seven-Up people featured our Beach Parties on all their radio spots for one entire week (at no cost to us) makes it quite a promotion in itself. Their radio spots read: "Surfin' all day . . . Swingin' all night . . . You are invited to a "Beach Party" tonight! At the Jesse James, Parkside and Starlite Drive-In Theatres where "Beach Party" with Bob Cummings, Annette Funicello, Dorothy Malone, and Frankie Avalon is currently making its Mid-West Premier. While you're at the "Beach Party" be sure to fresh up with Seven-Up."

And the big kicker came when W.T.O.L. television appeared to "cover" each Beach Party as a news event, film of which was shown on their news programs on Thursday, day after opening.

## Channel Master Plugs Comedy

Paramount's extensive "Who's Minding the Store?" tie-up with Channel Master, leading manufacturer of portable radios, TV sets and tape recorders, gained momentum with the national distribution of a quarter of a million gift catalogs carrying full credits to the Jerry Lewis comedy.

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

**BINGO CARDS DIE CUT!** 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS. 339 West 44th St., New York 36, N. Y.

## FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia, Pa. 19107.

## SPEAKER CONES

**DRIVE-IN THEATRE SPEAKER CONES BAD?** Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

## THEATRES WANTED

**WANTED**—Theatre to lease, Eastern Pennsylvania-Southern New Jersey. BOX 258, c/o M. P. EXHIBITOR, 317 North Broad St., Phila., Pa. 19107.

## THEATRE SEATING

**COMPLETE SEATING SERVICE.** Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee

## THEATRE FOR SALE

**FOR SALE:** 250 speaker drive in. RCA sound, country seat town. Only drive in theatre in county. Contact JOHN HICKS, BOX 393, Hindman, Kentucky.

## TRAILERS WANTED

**WANTED:** 16mm Trailers. ALAN CYLINDER, 605 East Wyoming Avenue, Philadelphia, Pennsylvania 19120.

## USED EQUIPMENT

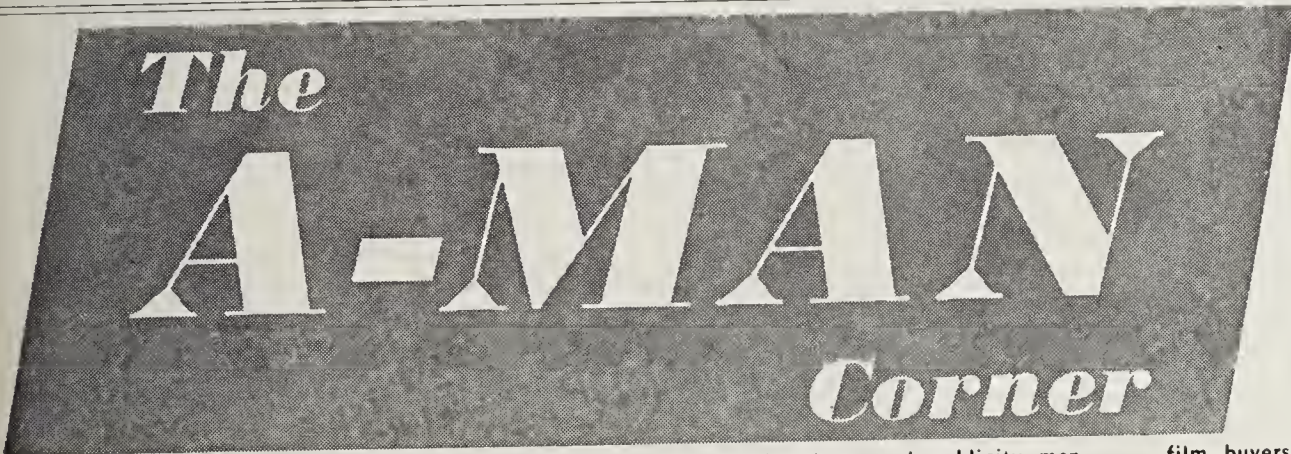
**WHY REBUILD?** Government surplus E 7 mechanisms, beautiful condition, guaranteed, \$349.50 pair; changeovers \$22.50 pair. Limited quantities. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19, N.Y.

**FOR SALE**—Complete motion picture equipment for a 480 seat theatre, including air conditioner equipment—What am I offered for this equipment that has to be moved out within 30 days? CHARLES R. JOHNSON, 152 South Seventh, Raymondville, Texas.

## WINDOW CARDS

**WEEKLY THEATRE** and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

# POCKET-SIZE DATE BOOKS STILL AVAILABLE



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**WANTED:** Managers and assistants, indoor and drive-ins. Fast expanding circuit needs men for midwest area. Send complete resume first letter. BOX B911, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**WANTED:** Two experienced projectionists. Immediate employment, central Pennsylvania. BOX F821, M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**DRIVE-IN THEATRE MANAGERS** and trainees: Due to expansion of Redstone Drive-In Circuit, we need managers and trainees for deluxe drive-in theatre. Excellent opportunities for long term career. Many company benefits. BOX A821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**MANAGER FOR DRIVE-IN** theatre, located in western Massachusetts. Experience necessary. This is year round position and has excellent opportunities for right man. BOX B821, c/o M. P. EXHIBITOR, 317 Broad St., Phila., Pa. 19107.

**MANAGER AVAILABLE,** experienced all phases, first-run conventional. Promotion minded, married and sober. Prefer Midwest or Eastern states. BOX C821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**MANAGERS**—Expansion program makes positions available to men—indoor and outdoor—in Philadelphia and Baltimore areas with progressive top-flight company. Confidential replies stating qualifications and salary requirements to BOX A911, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**JOB WANTED.** Will go anywhere. 15 years in booth, 10 years in maintenance and advertising, 3 years as electrician. 34 years old, married, two children. ZEKE BALL, 402 Peach Tree Ave., Ruston, La. (911)

**WANTED:** Job as projectionist. 5 years experience, 30 years old, married, with three children. Also experience in radio and TV. Will relocate. HARRY F. BEARD, 1039 Mississippi, Alliance, Nebr. Phone: 2385. (911)

**PROJECTIONIST,** 10 years experience, also booth maintenance. 25 years old, single, sober, reliable, presently employed. Seeking year-round job only. Can furnish references. Will relocate. LEWIS L. HAAS, 1605 Green St., Harrisburg, Pa. (828)

**DESTITUTE PROJECTIONIST,** 30 years experience all makes except 70mm. urgently needs job, married, three children, one two weeks old, unable to get transportation. Prefer Montana, Illinois, Iowa or Missouri. LOU HODGES, 4310 Galbraith Rd., Knoxville, Tenn. 37920. (821)

**MANAGERS,** indoor or drive-in theatres: Due to present expansion program, we are looking for experienced indoor and drive-in managers. State qualifications, salary requirements, location preference. Write GENERAL DRIVE-IN CORP., 480 Boylston St., Boston, Mass. 02116. (821)

**EXPERIENCED, MATURE,** sober manager. Either drive-in or conventional. Nothing considered unless permanent. Any location considered, large circuit seasoned. BOX A828, c/o M. P. EXHIBITOR, 317 Broad St., Phila., Pa. 19107.

**WANTED:** Experienced, promotion-minded manager for drive-in located in lower Delaware. Year-round position with expanding circuit. BOX B828, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**PROJECTIONIST,** licensed, knows theatre business, very strong ideas. Also film technician 20 years, live N. Y. C., married, no children. Would like to relocate in Florida or California. BOX D821, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**DRIVE-IN PROJECTIONIST WANTED.** Send complete resume, salary desired, and references. DRIVE-IN THEATRE, Liberty, Tex. (828)

**GENERAL MANAGER** or theatre manager now available for Florida or New Orleans. Many years experience, all phases, top salary. Reply to VERNON L. KLINE, c/o General Delivery, Miami Beach, Fla. (828)

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COUGH  
COUGH TOO MUCH?  
SHORT OF BREATH?  
BREATH?  
BREATH?

You may have a Respiratory Disease. Don't take chances. See your doctor, says your local Christmas Seal organization.

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\$2.00 FOR ONE YEAR

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THE EXTRA STAR ON YOUR MARQUEE

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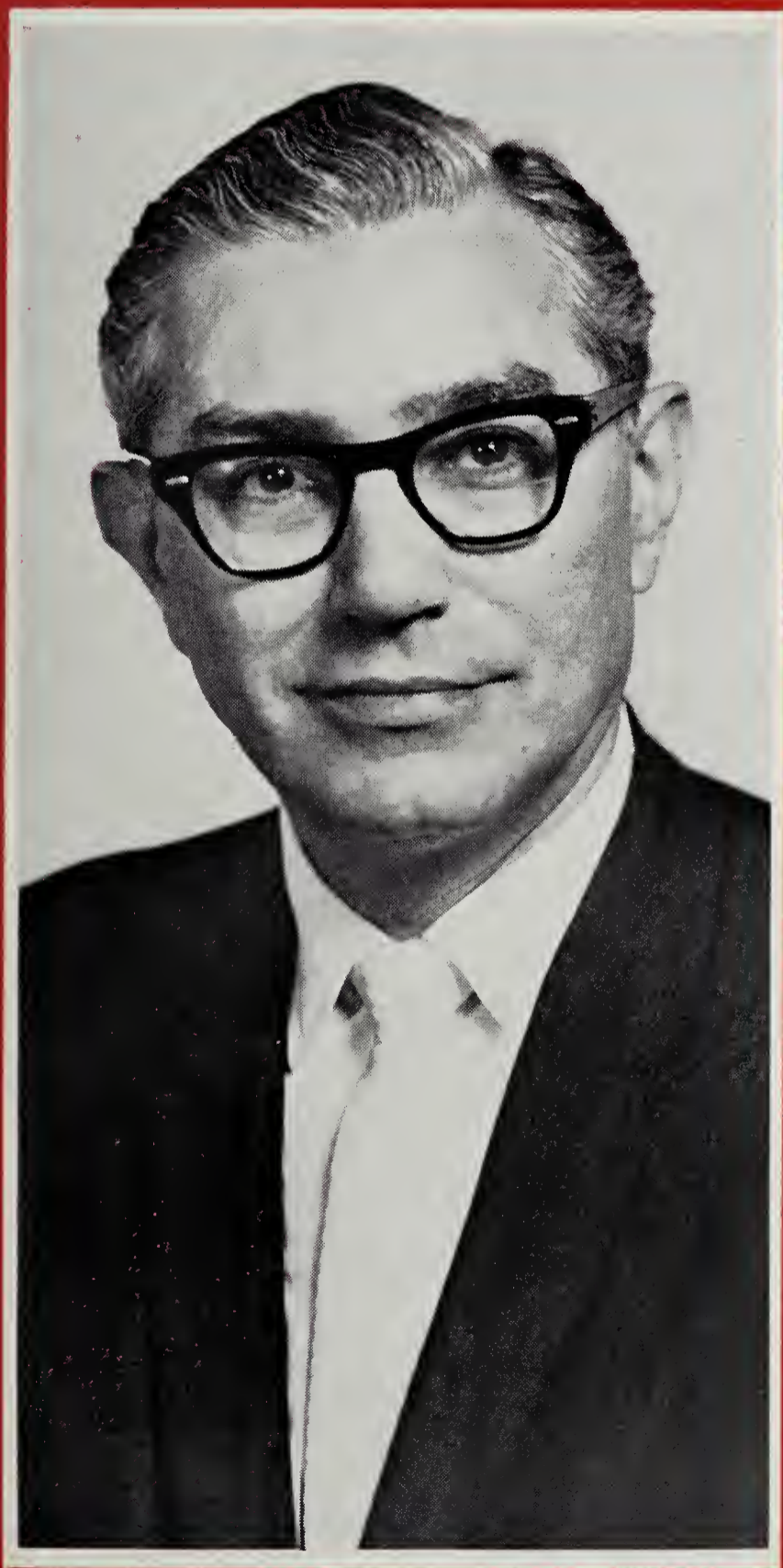
# EXHIBITOR

SEPTEMBER 18, 1963

Volume 70

Number 11

IN TWO SECTIONS • THIS IS SECTION ONE



## Stembler Issues Call For Unity

(See Page 5)

## Physical Theatre— Extra Profits Dept.

Bernard Myerson is newly appointed executive vice-president of Loew's Theatres. One of the industry's most respected executives, he brings to his new association the wide experience gained during his 25-year tenure with the Fabian Theatres organization.

MY, MY! HOW TIMES HAVE CHANGED . . . see editorial—page 3

*Product of Confidence*



## *Readership*

Readership is an act.

It is also a collective state of mind — an elusive publishing quarry that varies from page-to-page and issue-to-issue. It is as difficult to measure as it is to satisfy.

Yet, readership determines publishing values. It is the beginning and the end of editorial concept — depth, entertainment, scope, and perception which must seek out readership, and then expand that readership.

Continued purchase of this publication is your vote of confidence in our ability to satisfy your reading tastes. Our circulation sales are a constant index to the collective confidence of our readers.

In providing a publication that meets with your greatest interest, it is important that we measure our circulation with the greatest possible care — against the industry's most demanding standards — the Audit Bureau of Circulations.

ABC audits and reports on our circulation accurately reflect our ability to meet the changing demands of reader interests. To this extent, ABC is our measure of your confidence.

**MOTION PICTURE EXHIBITOR**



**ABC Paid Circulation  
Power of Reader Confidence**

# The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 32nd Street and Elm Avenue, Baltimore, Md. 21211. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAInut 2-1860.



Volume 70 • No. 11

SEPTEMBER 18, 1963

## MY, MY! HOW TIMES HAVE CHANGED

RECENTLY, we received a letter from an exhibitor in the midwest who had a few important and interesting points to make. For obvious reasons, he asked that his name be withheld.

This theatreman was interested in a recent Federal Court decision dismissing an anti-trust suit against the pharmaceutical house, Parke-Davis. Our correspondent writes, "The Court emphatically confirmed the inherent right of a manufacturer to choose his customers. It limited the sale of their products to those in the trade they considered *appropriate and suitable*. This marks the second time in the past year that the Department of Justice has been defeated in trying to prove that Parke-Davis violated the Sherman Anti-Trust Act by refusing to sell to a cut rate firm. In both cases, the government has been unable to prove that a conspiracy existed. We agree with the decision.

It is easy to see the parallel between this decision and the motion picture industry. Back in 1946, MGM (then known widely as The Friendly Company) made the following point, and we quote verbatim: "*Proposed new theatres are not to be given any assurance of any specific availability, and we will not negotiate for representation in such theatres until they become a reality, and then only for such run and product*

*as is then available.*"

My, my! How times have changed. Today, many sub-run situations are granted bidding rights by distributors in violation of both good business sense and plain common sense.

New theatres should be welcomed. They are proof that the industry is still vital and recognizes its growth potential. However, the risk should not fall entirely on the established customer. All too often today, a theatre with a proven grossing power and a long record as a fair-dealing customer for film finds itself in a murderous bidding situation with a competitive theatre that may still be nothing more than a set of architect's drawings and a large hole in the ground. We know of cases where bidding has been granted to a theatre only to have the potential bidder abandon the whole project.

Stubborn, unreasonable grasping for the fast buck hardly makes for a healthy industry. Nor can abuses be excused with the rejoinder that company policy has changed or threatened law suits must be avoided. This is simply an indication that the seller of film is guilty of poor salesmanship and a lack of guts.

Until exhibition presents an organized, united front, there is trouble ahead. How many of you are supporting an Allied or TOA unit in your area?

## WASHINGTON QUOTE OF THE WEEK

THERE IS a particular breed of person, all too numerous, who seem entranced by the sound of their own voices. They talk and talk and never seem to realize how little sense they make. Unfortunately, a great many of these individuals seem to gravitate to our nation's capital.

If all the inane words uttered by our Congressmen and Senators were stricken from the Congressional Record, you can be sure that weighty volume would shrink in size to next to nothing.

It is hard to pinpoint the most ridiculous Washington quote of the year, but here is a pretty formidable contender for such an honor. At a recent Foreign Affairs sub-committee hearing, Representative Edna Kelly, New York Democrat, announced that she was in favor of vetoing or censoring many films headed overseas to backward or undeveloped na-

tions. She was worried that the natives' lack of sophistication might cause them to misinterpret such films and thus, in some mysterious way, assist the Communists in the current Cold War.

That's kind of funny in itself, but here is the kicker. Representative Kelly also disclosed that she hadn't seen a motion picture of any kind in the past 15 years. That is her qualification for censorship.

It's our guess that Representative Kelly was after headlines, not constructive legislation. Everybody after headlines enjoys swatting the motion picture industry. We hope that Representative Kelly's constituents know more about politics than she does about films. If they vote as often as she goes to the movies, the lady is in trouble.

## WELCOME BACK, MAX!

TODAY, one of the giants of the motion picture industry is United Artists. It wasn't always so. When the present executive team led by Arthur Krim and Robert Benjamin first took office, the giant was a midget, and industry observers were pondering the question of just when the company would fold up.

We all know that it didn't fold up. Instead, through astute management and fair deals with independent producers who were anxious to work with an organization that respected their creative autonomy, UA grew and grew.

One of the men most responsible for that growth was Max Youngstein, and now he has returned to the UA team in a new role—that of independent producer. Since his departure from UA, Max has been quite active on the production scene. He

has completed "Fail Safe" for Columbia and also participated in "Man in the Middle" and "The Third Secret" for 20th-Fox. Now he will be taking off his coat and rolling up his sleeves again for UA. For exhibitors everywhere who are familiar with the Youngstein brand of clear thinking and seemingly inexhaustible vitality, this is good news indeed. You can be certain of one thing, any film with the Youngstein name on it won't be dull.

In these days when so many in our industry promise much and deliver little or nothing, it is good to welcome into the production ranks a man who can deliver.

Welcome back, Max. UA needs you and so do theatremen everywhere.

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

A daughter, **Suzanne Joy**, was born to Mr. and Mrs. **Milo Mandel** at Cedars of Lebanon Hospital, Hollywood. Father is executive assistant to Columbia Pictures vice-president **Gordon Stulberg**.

### Obituaries

**George Golitzen**, 46, Universal staff producer and former studio executive production manager, died at UCLA Medical Center, Hollywood, Calif. He is survived by his wife, four children, a brother, and two sisters.

**John P. Stapleton**, father of screen actress **Maureen Stapleton**, died at Veteran's Administration Hospital, Albany, N.Y., after a short illness. A state employee, he is survived by his wife, daughter, son and sister.

**Joseph Wesley Harper**, 60, secretary and treasurer, Motion Picture Associates, and a trustee of the Cecil B. de Mille Trust Fund, died of a heart attack in La Jolla, Calif., where he had been vacationing with his wife, Mrs. **Cecilia de Mille Harper**, daughter of the late producer-director.

### Heineman Heads Pioneers

NEW YORK—William J. Heineman has been unanimously elected president of Motion Picture Pioneers, Inc., and of the Foundation of the Motion Picture Pioneers, Inc. Heineman, vice-president of United Artists, is the fifth president of the Pioneers' organization, succeeding the late Herman Robbins.

The nominating committee was headed by past presidents Ned E. Depinet and Simon H. Fabian.

The board also elected Burton Robbins as treasurer, filling the post held by the late William J. German. Robbins is president of National Screen Service. Burton Robbins also was appointed a director of the Motion Picture Pioneers filling the vacancy left by the death of his father, Herman Robbins.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., SEPT. 16

## AMPA Award Honors Johnston Posthumously

NEW YORK—A special award posthumously honoring Eric A. Johnston, late president of the Motion Picture Association of America, "for his major contribution to international good-will through his efforts in behalf of the motion picture industry," will be presented to his widow at the annual AMPA Awards luncheon on Thursday, Oct. 3, at the Americana Hotel.

Also, Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., will receive the Exhibitor Service Award "for his continuous and indefatigable efforts to effect an orderly release of feature product throughout the year."

Recipients of other AMPA Awards follows: **Progress Award** to American International Pictures "for the greatest progress made by a film company in 1963"; **Ad Campaign Award** to Paramount "for its outstanding campaign on 'Hud'"; **Showmanship Award** to producer-director Alfred Hitchcock "for his outstanding showmanship in his presentation of 'The Birds' and for his continuing showmanship in behalf of the industry."

A Special Award will be presented to the Pepsi-Cola Company "for providing exhibitors with free advertising participation in their radio commercials."

### Okla. Exhibs. Elect Slepka

OKLAHOMA CITY—Directors of United Theatre Owners of Oklahoma and the Panhandle of Texas installed new officers and announced committee chairmen for the coming year.

Taking office were Bill Slepka, president; L. A. White, Charles Proctor, and Glen Thompson, vice-presidents; Earl Snyder, Jr., secretary; and Bill Turk, treasurer. Johnny Jones, outgoing president, becomes board chairman.

Woody Sylvester, Video Theatres, Stillwater, was named chairman of the convention committee. The UTOO convention will be held March 24 in Oklahoma City.



## BROADWAY GROSSES

### Post-Holiday Business Dull

NEW YORK—Business in the Broadway first-runs was generally dull after Labor Day.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"A Ticklish Affair" (MGM). Paramount reported the fourth and final week at \$17,000.

"The Thrill Of It All" (U). Radio City Music Hall, with stage show, claimed \$85,000 for Thursday through Sunday, with the seventh and last week sure of \$135,000.

"The Great Escape" (UA). DeMille did \$21,000 on the fifth week.

"How The West Was Won" (MGM-Cin-rama). Loew's Cinerama announced \$26,000 for the 24th week.

"Wives And Lovers" (Paramount). Loew's State claimed \$15,000 for the third session.

"Of Love And Desire" (20th-Fox). Astor stated the opening week was \$16,000.

"Irma La Douce" (UA). Victoria had \$13,000 on the sixth and final week.

"Lawrence Of Arabia" (Columbia). Criterion reported \$37,000 for the 39th week.

"Cleopatra" (20th-Fox). Rivoli stated it did \$60,000 on the 13th week.

"Shock Corridor" (AA). RKO Palace claimed \$18,000 for the opening week.

### WOMPI Honors Selznick

DALLAS—At the 1963 convention of the International Association of Women of the Motion Picture Industry, the first "Golden Award" was presented to producer David O. Selznick.

The DITTO (Distinguished Independent Texas Theatre Owner) award was presented by John Rowley, president, Rowley United Theatres, to Preston Smith, Lubbock, Texas, exhibitor, who is Lieutenant Governor of Texas. The Family of the Year Award went to the family of John Connally, governor of Texas. The WOMPI's presented a check to the Will Rogers Hospital and O'Donnell Research Laboratories to hospital president Ned Depinet.



American International Pictures' president James H. Nicholson, left, recently played host to the all star cast of AIP's "The Comedy Of Terrors" as it went into production in Hollywood. Seen from left are director Jacques Tourneur, Peter Lorre, Vincent Price, Joyce Jameson, Basil Rathbone, and Boris Karloff.

### CORRECTION

In the survey of top British product that accompanied last week's LAUREL AWARDS issue, Columbia's "THE VICTORS" was included erroneously. It has been pointed out to us by Robert Ferguson, Columbia vice-president, that "THE VICTORS" is an American production with an all-star international cast, and not a British film. We are indebted to Mr. Ferguson for clarifying the issue and regret the incorrect reference.

THE EDITORS



# TOA's Stembler Issues Unity Call

## Joint N.E. Convention Of Allied, TOA Units Sparks Talk Of Togetherness; Art Seminar Is Highlight

GROTON, CONN.—John Stembler, president, Theatre Owners of America, in a message to the combined convention of TOA of New England, headed by Julian Rifkin, and MPTO of Connecticut, headed by George H. Wilkinson, congratulated the groups on their unification.

He said, "Exhibitor unity may not be achieved overnight on a national scale—but I believe it is inevitable. The problems that face us are so vast, so potentially dangerous, that they minimize and make relatively insignificant whatever differences have existed in the past.

"Large chain or small individual theatre operator—all of us alike are hurt by the showing of recent pictures on television during prime moviegoing hours. All of us feel the pinch of the product shortage. All of us are harassed by the same kind of legislation. All of us are threatened by pay television. There are no favored few who will escape. The example of the united New England theatre owners will be followed, I am sure, some time in the future. For the sake of all of us, I trust it will be soon."

Two hundred delegates at the first joint convention of the two units at the Griswold Hotel, went back to their home-town situations imbued with considerable enthusiasm for product and picture people.

The degree of enthusiasm, generated by the likes of Joseph E. Levine (Embassy Pictures Corporation), Stembler (TOA), and James H. Nicholson (American-International Pictures), was coupled with knowledgeable dissertations on selling the picture on a local level.

A seminar on art motion pictures, chaired by Lockwood and Gordon's Roger Lockwood, featured comments by Harry Goldberg, national director of advertising, publicity, and exploitation for Stanley Warner; M. A. Ripps, president of CDA (Cinema Distributors of America), Mobile, Ala.; and Allen M. Widem, amusements editor-columnist, Hartford Times.

Goldberg cited exploitation for such diverse attractions as Continental's "David and Lisa" and "The Balcony," and Columbia's "The Bridge on the River Kwai."

Both he and Ripps cited the need for simplicity in selling art films, be they screened in conventional or outdoor theatres.

Ripps said, "Never forget that Beethoven's Fifth Symphony was created on a relatively simple variation, but with a tremendously strong appeal to compassion. This is the secret in selling a motion picture with 'heart.' It is, in effect, an empathy, a sharp consciousness of feeling between viewer and viewed."

Julian Rifkin, operating two of America's first drive-in theatres (suburban Boston) playing an all-art film policy, disclosed that patronage has sharply changed since institution of the new picture pattern.

For one thing, the so-called blue-collar,

(Continued on page 11)

## No Film Industry Exhibit For N. Y. World's Fair

NEW YORK—Unable to meet the conditions and deadlines set by the New York World's Fair, Robert J. Gurney, Jr., has announced that Hollywood East, the proposed film industry pavillion he had intended to build, will not be part of the Fair.

Great interest was expressed by many industry sources, but the prompt action needed to meet the Fair's deadline was not forthcoming. Several major film companies expressed interest in using the production facilities of the pavillion. However, they would offer no financial support to the project.

While the exhibit cannot be built in time to participate in the World's Fair, Gurney is looking into the possibility of building the revolutionary film studio which incorporates visitors' sightseeing facilities, elsewhere in New York City.

## NSS Names B. Robbins As Chief Executive Officer

NEW YORK—Burton E. Robbins, president of National Screen Service Corporation since August 1960, was designated chief executive officer at a meeting of the board of directors at the company's home offices.

Norman Robbins, general manager of operations, was elected to the board and also a vice-president.

In addition to Norman Robbins, in augmenting the management team, the board elected as vice-presidents: Joseph A. Wolfe, treasurer, and Walter E. Branson. Robbins has been operating head of the corporation since early 1960. Wolfe is also a member of the board. Branson, who has been acting head of the studios in Hollywood, joined the company as executive assistant to the president in 1960. He returns to New York to take over his duties as vice-president there.

Jerome P. Phillips, of the law firm of Phillips, Nizer, Benjamin, Krim, and Ballou, was elected secretary and general counsel.

Robbins announced the appointment of Ben Ashe as Hollywood studio manager.

National Screen Service Corporation, through its score of branch offices in as many U.S. cities, is the outlet for advertising material of all major film producers and distributors and leading independent producers-distributors. It services more than 14,000 motion picture theatres in the United States.

## IFIDA Backs Censor Foes

NEW YORK—The IFIDA board of directors announced full support of the anti-censorship struggles being waged by their members, Embassy Pictures Corporation and Trans-Lux Distributing Corporation, against the censor boards in Maryland and New York respectively. The Embassy case refers to the motion pictures "7 Capital Sins," "The Night is My Future," and "Bluebeard." The Trans-Lux case involves "A Stranger Knocks."

## Calif. Theatres Unite To Oppose Pay-TV

LOS ANGELES—Roy Cooper, San Francisco, chairman of the TOA executive committee and president, Northern California Theatre Association, met with top exhibitors of southern California and organized the California anti-pay tv committee.

Planning to take their fight against pay-tv to the public, the group of northern and southern California exhibitors organized The California Crusade for Free TV.

Meeting with Cooper were Fred Stein, Statewide Theatres; Robert Selig, NGC; Earl Alling, RKO; Fred Kunkel, United Artists Circuit; Don Guttman, Pacific Theatres; Arnold Childhouse, United California; Raymond Syufy, Interstate Drive-Ins; Earl Ong, ABC-Paramount; Homer Tegtmeier, San Francisco; Howard Pentone, Zero Drive-Ins; and Murray Propper, Stanley Warner.

Offices are being set up in San Francisco and Los Angeles with full-time staffs to secure signatures from the public and civic groups, women's clubs, and parents' organizations, with crews going into the streets and to homes soliciting signatures for petitions to the State Utility Commission and legislators.

The group will request a hearing before the California Public Utilities Commission to prohibit use of public facilities to the home for private gain.

It was stated that Crusade will oppose the granting of franchises without which the pay-tv network cannot be brought about.

Los Angeles in the south and San Francisco in the north are the major population cities the network hopes to span with the cities in between.

## E. O. Wilschke Joins Eprad

TOLEDO—Elmer O. Wilschke, a pioneer in the motion picture industry has joined EPRAD, Inc., Toledo, Ohio manufacturer of communication, sound, heating and electronic equipment for theatres, hospitals and restaurants according to EPRAD president, Al Boudouris.

Wilschke, one of the original E.R.P.I. engineers, served in various capacities in this country and abroad until the formation of Altec Service Corporation, at which time he was Eastern Division manager. During the war he was plant manager of Altec-Lansing Company and after the war served as general operating manager for Altec Service Co.

He has been credited with the development and many of the improvements in the sound equipment and servicing field.

Before joining EPRAD, Wilschke spent the last 1½ years touring the United States, Canada, South and Latin America inspecting theatres to insure satisfactory presentation of Twentieth-Century-Fox's "Cleopatra" and Metro-Goldwyn-Mayer's "Mutiny On The Bounty." Previously, he was associated with Metro-Goldwyn-Mayer, Inc., first as executive vice president of their subsidiaries, Perspective Sound and Fine Sound, Inc., and later as executive producer of TV commercials and industrial films for Metro-Goldwyn-Mayer TV.

# **Busiest Allied Board Session Maps Agenda For Upcoming N.Y. Meeting**

CHICAGO—The board of directors of National Allied met at the Sheraton Blackstone in one of the busiest sessions on record. There were all-day meetings, and they lasted until past midnight.

The main preoccupation was plans for the forthcoming annual convention at the Americana Hotel, Oct. 21-24, in New York, concerning which the full convention committee met separately and together with the directors. Arrangements and programs were finalized.

Due to plans already revealed to Allied members, there will unquestionably be the greatest convention population explosion that has taken place in the increasing number of conventioneers over the years.

Executive secretary Milton H. London reports that registrations accompanied by checks, six weeks in advance of the gathering, already exceed those received in any previous year the day before the event.

Why the meetings were so time-consuming is shown by the fact the agenda not only took up most of its time on the convention, but went thoroughly into the following topics as well:

**Classification and Censorship:** While subject was reviewed nationally, the emphasis was on New York state. Action is to be taken to urge both Board of Regents and the Legislature not to enact the proposed classification law.

**Production Situation:** Discussed were blind bidding, elimination of runs and distribution availabilities, compulsory bidding between non-competitive theatres by means of forced zoning, and specific sales policies seemingly designed to eliminate any possible profit to theatres.

**Discussion of COMPO-Marcus Plan in Pittsburgh:** This has doubled—even trebled—anticipated grosses in Pittsburgh on films expected to do well, and has equalled grosses on top pictures on films which have done poorly elsewhere. Direction of thinking was application of the COMPO-Marcus plan to other areas.

The board requested the Industry Joint Committee Against Pay TV to lend all-out assistance to California exhibitors in opposing their local pay tv threat. In addition, the board committed itself, as it has done elsewhere, to give what aid Allied can directly.

In the complaint department, due note was taken of increasing protests from all over regarding condition of prints. Some prints are received by exhibitors in bad condition, some are even unplayable. Where this has happened the public has been distinctly articulate.

Allied will once again call this to attention of indicated distribution executives, pointing out that licensing agreement film contracts contain among their provisions, the obligation to deliver prints in good condition.

Twentieth Century-Fox was criticized for its policy—and/or lack thereof—in its current release, "Lassie's Great Adventure." This consists of four episodes, spliced together, each already shown on free tv.

The many objectors had nothing against the attraction per se. What they did resent was that 20th-Fox did not inform exhibitors in advance of what the attraction consisted.

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## **Allied-COMPO Plan Adds Plenty To Pitt Grosses**

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PITTSBURGH, PA. — Harry Hendel, executive secretary, Allied Motion Picture Theatre Owners of Western Pennsylvania, revealed that 10 features released in the territory under the Allied-COMPO plan of multiple bookings coupled with big promotion grossed approximately \$1,400,000.

He declared that Columbia's "Gidget Goes To Rome" achieved record breaking grosses despite a tornado and violent electrical storm which closed 10 drive-ins.

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## **Rank's Record Year**

LONDON—John Davis has announced an all time record profit of \$31,673,600 for the Rank Organization, against \$23,497,600 for the previous year. The dividend is being raised 2½ per cent to 27 per cent. The proportion of group profits before interest derived from non-cinema activities amounted to 51 per cent compared with 34 per cent last year, in spite of the fact that profits from cinema activities showed a reduction of only \$700,000. Capital expenditure during the year totalled \$35,243,600, of which \$15,318,800 represented equipment on rental. To finance a heavy capital development program, a 10 million pound new convertible loan stock will be offered by way of "rights" to stockholders. Details have yet to be finalized.

In announcing the figures, John Davis stated, "Unless there is a serious down-turn in the national economy, I anticipate that our profits for 1963/64 will show a satisfactory increase over those for 1962/63, and this favorable trend should continue."

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Theatres were taken by surprise when many patrons either in person or by phone, called to tell the houses it was wrong to solicit their business, have parents bring or send children, to find the moppets had already seen the series on tv for nothing.

Allied feels it has no role in telling Fox its business, or making recommendations to theatres to play or not to play the film. However, its members have obligations to their customers to represent correctly, but cannot do so unless the distributor in turn informs them in advance.

The action stemming from this will be to communicate immediately with members, advising them what this "Lassie" situation actually is.

The Allied board is recommending members play a new Internal Revenue short, showing the behind-the-scenes working of the Treasury Department. It was reported where the featurette attraction has been shown, audience reaction has been excellent.

A resolution is to be sent Sol Lesser, president of The Hollywood Museum, extending congratulations for the ground-breaking ceremonies in October, endorsing proposals and objectives of the museum, and adding Allied good wishes and blessings.

Each of the foregoing matters was turned over either to an individual or special committee to follow it up and to take appropriate action.

## **New Construction Brightens Wisconsin Theatre Scene**

MILWAUKEE, WIS.—The G & G Theatre Corporation of Wisconsin will take over the operation of the Strand.

Joseph Gruenberg, of G & G, said also that the corporation would build two theatres in shopping centers here before next June, one to be an "all weather" theatre with two screens, one for drive-in patrons and the other for indoor viewing.

The Prudential Management Corporation, which operates several area theatres, announced it would remodel the Wisconsin into a "double deck" house.

Albert P. Frank, general manager for Prudential, said that the Wisconsin would be able to present road shows which it has been booking at the Strand. He said Prudential would not renew its contract at the Strand next September.

Attorney Eugene Posner, co-owner of the Strand with Leo Levy, said they declined to renew the lease because the terms offered by Prudential were not "acceptable."

Gruenberg said G & G's lease with the Strand owners will be for 15 years with an option for 15 more.

Remodeling of the Wisconsin into two distinct theatres will begin at once and be carried on after and before show times until late in November when the theatre will close to reopen about Dec. 22. The theatre will then be called Cinema I and Cinema II. Cinema I will be located on the main floor and will present road-shows which Prudential had been booking for the Strand. Cinema II will be located in the balcony and will be used to present standard films. The theatres will have separate entrances and concession and rest room facilities.

Gruenberg said the Strand would continue its policy of showing road-shows. He declined to name the shopping centers here where the proposed theatres will be built.

The Prudential corporation is building a theatre at Mayfair shopping center and has another planned for Southgate shopping center.

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## **TOA Honors Cary Grant**

NEW YORK—Cary Grant has been selected by the Theatre Owners of America as their "Star of the Year," he was notified by John H. Stembler, president of TOA.

Grant will be presented with his award, the highest honor TOA bestows on a film actor or actress, at the President's Banquet which will conclude TOA's 16th annual convention at the Americana Hotel in New York on Oct. 31.

Grant has just completed co-starring opposite Audrey Hepburn in Stanley Donen's production of "Charade," which has been booked by Universal as the Christmas attraction in major theatres around the country, including the Radio City Music Hall and Grauman's Chinese in Hollywood. He is the 10th recipient of the annual TOA award, which has previously gone to Danny Kaye, James Stewart, William Holden, Rock Hudson, Deborah Kerr, Jerry Lewis, Doris Day, John Wayne, and Gregory Peck.

Joseph E. Levine, president of Embassy Pictures Corporation, will present "A World of Showmanship for the Showmen of the World" in the grand ballroom of the Americana on the first night of the convention.

## Penna. Exhibs, Ferguson Discuss "Lawrence" Break

PHILADELPHIA — Representatives of Pennsylvania's largest motion picture theatre chains heard the details of a new promotional plan for "Lawrence of Arabia" that will provide a tailor-made campaign for each city in Columbia Pictures new zone general release of the Academy Award-winning film.

Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity, told 23 important exhibitor executives at the Bellevue Stratford Hotel that "Columbia Pictures is prepared to invest whatever time, talent, and money is necessary to give individualized promotional support" to the Sam Spiegel-David Lean production.

Ferguson said that no idea will be overlooked in making "Lawrence of Arabia" just as successful in general release as it was as a road show. The color film has played on a reserve seat policy since December with tremendous success and will begin its zonal general release in the beginning of October. Philadelphia will get first crack at the prize-winning film.

Exhibitors at the Philadelphia meeting saw all the trailers, ads, and color material planned for the totally new general release promotional campaign. In addition, they were told of a premium for theatre managers matching predetermined quotas currently being mapped by Columbia. Exhibitors also provided their own merchandising suggestions, some of which, Ferguson indicated, would be adopted by Columbia.

Headed by Ferguson, the Columbia Pictures contingent at the meeting included Bill Blowitz, special representative for Sam Spiegel; John Skouras, "Lawrence of Arabia" road show coordinator; Harry Weiner, Philadelphia branch manager for Columbia; and Milt Young, Philadelphia area field representative for the film.

Exhibitors attending included Al Davis, Fried Theatres, Inc.; Mert Shapiro, Shapiro Theatres; Steve Shipps, Milgram Theatres; Robert Robbins, ad-manager of Stanley Warner Theatres; Tony De Carlo and Vince O'Lanin, Stanley Warner; Ed Dineen, district manager, General Drive-In Theatres, and Terence MacPhillips of the chain; Irwin Ullman, ad manager, Schlanger Circuit; Dave Sablosky, Sablosky Theatres; Ed Sniderman,

# First AMPA "Hall Of Fame" Award Named For Robbins, Goes To Zanuck

## Britain's Warter Surveys Industry Scene in U. S.

NEW YORK — Sir Philip A. Warter, chairman of the board, Associated British Picture Corp., Ltd., was in New York for a series of meetings with Jack L. Warner, president of Warner Bros. Pictures, Inc., in connection with "My Fair Lady" and other forthcoming Warner Bros. motion pictures.

Benjamin Kalmenson, executive vice-president of Warner Bros., and Wolfe Cohen, president of Warner Bros. Pictures International Corp., participated in the conferences with the British film leader, who has a continuing 21-year association with Warner Bros.

In addition to "My Fair Lady," the world-famed stage hit which is now being filmed at the Warner Studios with Audrey Hepburn and Rex Harrison, the forthcoming Warner Bros. films under discussion in the meetings include "4 for Texas," "The Great Race," "Robin and the 7 Hoods," "The Long Flight," "Youngblood Hawke," "Ensign Pulver," "Kisses for My President" and "Sex and the Single Girl."

During his visit here, Sir Philip also will survey current United States film distribution methods, as well as other aspects of the general entertainment industry. ABPC owns and operates British motion picture theatres and studios and a network of television stations.

RKO district in Trenton, N.J.; Charles MacDonald, MacDonald Theatres, York, Pa.; Roy Sullender, Tri-State Booking Combine; Elmer Hirth and Charles Koerner, Boyd Theatres; Willard Matthews, Ed McGovern, and Earl Rozelle, Comerford Theatres, Scranton, Pa.; Bob Abel, Lawrence Park, Broomall, Pa.; Ward Kreag, city manager, Fabian Theatres, Allentown, Pa.; Charles Moyer, Nile, Bethlehem, Pa.; Frank Diamond, Tacony-Palmyra Drive-In; and Louis Conway, South City Drive-In.

NEW YORK—Associated Motion Picture Advertisers will spearhead a drive to unify all segments of the film industry in the establishment of a Motion Picture Hall of Fame, according to an announcement by its president, Melvin L. Gold.

First move in that direction, according to the announcement, will be taken at the annual AMPA Awards presentation luncheon to be held on Thursday, Oct. 3, at the Americana Hotel. That luncheon will mark the presentation of the first commemorative AMPA Hall Of Fame Award, which annually will go to the motion picture industry's outstanding "man of the year."

The AMPA Hall Of Fame Award will annually memorialize and bear the name of a deceased industry leader. This year it will be known as the Herman Robbins Hall of Fame Award, memorializing the late president of National Screen Service Corporation. Well known for his participation in numerous philanthropic activities within and outside the industry, Robbins, one of the founders and former treasurer of the Council of Motion Picture Organizations, at the time of his death, was president of the Motion Picture Pioneers and a vice-president of the Will Rogers Memorial Hospital and O'Donnell Research Laboratories at Saranac Lake, N.Y.

Darryl F. Zanuck, president of 20th-Fox, who was selected unanimously by the Motion Picture Pioneers board of directors as its choice for Motion Picture Pioneer of 1963, will be the recipient of the Herman Robbins Hall of Fame Award, according to Ruth Pologe, chairman of the AMPA awards committee. Zanuck will be honored and receive the award at the luncheon at which Arthur L. Mayer will officiate as chairman. Just last week, Zanuck received a special Laurel Award from MOTION PICTURE EXHIBITOR, following the annual poll of theatre executives.

## Zanuck Adds Laurel Award, Tribute From Nation's Exhibs

Darryl F. Zanuck, president of 20th Century-Fox, was cited as "The man who has done the most for the motion picture industry" during the past year. He was voted this honor in the Laurel Awards trade poll taken of film exhibitors and buyers.

The award was presented to Zanuck in his Manhattan office by Jay Emanuel, publisher of MOTION PICTURE EXHIBITOR, which conducts the poll annually.

The choice of Zanuck resulted from his leadership in restoring 20th-Fox, financially ailing a year ago, to profitable operation and a vigorous schedule of production activity. Zanuck became president of the company in August, 1962. For the first half of the current fiscal year, ended June 29, the company reported net earnings of \$4,760,593.

In addition to effecting streamlining of the company's far-flung activities, receipts from Zanuck's own production, the internationally-acclaimed "The Longest Day," had a significant impact on the first-half statement. The D-Day epic is expected to earn \$30,000,000 world-wide, which would establish it as the biggest black-and-white grosser in film history.



Seen at a recent meeting of Philadelphia exhibitors at Variety Club headquarters to discuss the October area break of Columbia's "Lawrence Of Arabia" were, left to right, Harry Weiner, Columbia branch manager; Robert Ferguson, vice-president in charge of advertising-publicity; John Skouras, "Lawrence Of Arabia" coordinator; and Bill Blowitz, representing producer Sam Spiegel.

# United Calif. Acquisition Vital, Skouras Tells UATC Shareholders

BALTIMORE, MD.—United Artists Theatre Circuit dissidents headed by Maxwell Cummings and Walter Reade, Jr., won the first legal round in Superior Court when Judge Reuben Oppenheimer rejected management's contentions that the request for a special stockholders' meeting should be thrown out of court. The judge ruled that the dissidents' claims for a special meeting shall proceed to a hearing.

Counsel for opposing sides, meanwhile, agreed that plaintiff Cummings' two suits to enjoin consummation of UATC's take-over of United California Theatres be consolidated for trial. UATC attorneys dropped various legal objection to both actions in return for agreement by Cummings' attorneys that the suit be considered a representative suit binding on all stockholders.

Several depositions from opposite sides have been filed, and it was indicated that the trial may last three weeks.

In Baltimore for the trial were A. E. Bol-lengier, UATC financial vice-president and treasurer; comptroller Henry Ferber; and corporation secretary A. H. Frisch.

In reply to a letter from the dissenters to UATC share-holders, George P. Skouras, president and chairman of the board, UATC, charged in a letter that "Maxwell Cummings, in sworn testimony, has admitted he bought his stock to get control of the company in a grab for control. . . . A most important part of our program of unification is to acquire the remaining 50 per cent interest in United California Theatres, Inc.

"United California has about 165 properties located in Northern California where the population growth is the highest in the country and the potential is unlimited. Of these, 75 are conventional theatres, 20 are drive-ins, and the remainder are non-theatrical, commercial properties. These include super-markets, bowling alleys, drive-in restaurants, a shopping center, and about 120 acres of land mostly in the Bay area and the city of Sacramento. It is one of the most diversified companies in the motion picture business today. Practically all these properties and other assets of that company are debt free. For the last 10 years, the net flow of United California after taxes averaged over \$1,400,000 per annum which went into that company's treasury. It was thereby able to spend over \$10,000,000 for expansion during that period by using its own money and without borrowing a penny. Net current assets, all in cash, amounted to over \$2,500,000 as of July 1, 1963.

"On August 7 1963, your Board approved acquiring the remaining 50 per cent interest from the Naify family of California in exchange for 740,000 shares of your Company's stock. This represented the culmination of efforts on our part going back over a period of more than 12 years. These were the terms set forth in the contract approved by your Board. This is the acquisition that Mr. Maxwell Cummings voted against and is now attacking.

"The Treasurer of your Company, in presenting comparative figures to the Board of Directors on August 7th, stated that if the acquisition of the remaining 50 per cent interest in United California had taken place five years ago on identical terms, our total



Chimps J. Fred Muggs, Kokomo, Jr., and Zipp (the winner) recently tried their hand at the Waldorf-Astoria, New York City, at impressionistic painting of model Jean Quinn in an effort to win a role in 20th-Fox's "What A Way To Go!"

## General D-I Earnings

BOSTON—General Drive-In Corporation, Boston-based major shopping center theatre and diversified theatre chain, reported net after tax earnings for the nine months ending July 31 of \$456,121 equal to 50 cents a share on the 919,803 shares outstanding. Richard A. Smith, president, said this was a 20 per cent increase over the \$378,836 or 41 cent a share for the same period in 1962.

earnings for the last five years would have been \$3.47 per share before tax, and \$2.06 per share after tax, instead of the actual total of only 59 cents per share. This was based upon figures prepared by independent certified auditors.

"It is obvious, therefore, that this is a most favorable acquisition for your Company.

"For my part, and I am sure that I speak for the rest of your management, the acquisition of United California Theatres, Inc. is absolutely vital. Its terms are fair and in the best interests of the Company. It provides sufficient earnings to pay dividends in the foreseeable future. It is, in my opinion, the most advantageous transaction that was ever accomplished for the stockholders.

"I, too, am a substantial stockholder in our Company and I believe that on consummation of this acquisition, my family and I, and all the stockholders, will have, both actually and potentially, a far more valuable investment; but Mr. Cummings is doing everything in his power to prevent this acquisition. He has brought legal action in the Maryland Courts to block it.

"While it is not for me to say why he is fighting so desperately to stop this acquisition, nor to determine just what his primary interests are, the fact is that if this acquisition goes through, Cummings will be absolutely frustrated in his carefully planned grab for control and his hunger for power. It is for you to decide what is in the best interests of all stockholders."

## "V.I.P.s" Breaks Records In First Foreign Dates

NEW YORK—MGM's "The V.I.P.s," starring Elizabeth Taylor and Richard Burton, has opened overseas in 150 theatres in 73 cities of 23 countries with unprecedented results, according to cables pouring into MGM's home office. In each of these situations, the picture's first week outgrossed any previous picture in MGM history, with the exception only of "Ben-Hur" and "Gone With the Wind."

The Empire Theatre in London's West End recorded a first week gross of \$32,000, establishing a new all-time box-office record, topping even grosses recorded by the old Empire Theatre, which had more than twice the seating capacity of the recently rebuilt present showcase.

The Scala-za Theatre in Tokyo scored with a first week gross of \$36,861, or 300 per cent of the first week of "Butterfield 8" and 200 per cent of the first week of "Cat on a Hot Tin Roof," the two previous Elizabeth Taylor starrers. Indicative of the staying power of "The V.I.P.s" is the fact that in Tokyo the first day of the second week was only 3 per cent under the first day of the first week. Throughout the 27 cities in Japan where the picture is playing, the second Sunday of the engagement was only 6 per cent behind the first Sunday.

In Sydney, Australia, where the picture is playing at 11 theatres, including the huge Chullora Drive-In, the first three days' gross was \$78,000, which surpasses the business done in the same number of days by "Butterfield 8" and "Cat on a Hot Tin Roof," totalled together. The full week of these two previous Elizabeth Taylor starrers was \$110,000, with "The V.I.P.s" realizing 75 per cent of this in but three days.

Buenos Aires shows the following spectacular results. Opening day's business was better than 50 per cent of "Butterfield 8's" entire first week. First four days of "The V.I.P.s" topped "Butterfield 8's" first full week by 350 per cent. The latter picture was released in seven theatres, whereas "The V.I.P.s" was released in five. The advance sale is over 2,850,000 pesos, thereby setting another new record.

Other outstanding results include:

In Puerto Rico where four theatres are playing the picture day-and-date, the first week's gross was double "Butterfield 8's" first week and nearly equalled the first week of "Butterfield 8" and "Cat on a Hot Tin Roof" taken together.

In Melbourne, in three days, the picture did 60 per cent of the business which "Butterfield" and "Cat" did together in a full week.

In Montevideo, Uruguay, the picture established a new all-time record for the country for an opening day. It is being presented simultaneously in three theatres, an unprecedented number for this city.

## Fisher Top Canadian Pioneer

TORONTO, CANADA—The Canadian Picture Pioneers will honor Frank H. Fisher, vice-president and general manager, Odeon Theatres (Canada) Ltd., and past president of the group, as "Canadian Pioneer of the Year" at the Pioneers' annual dinner at the King Edward hotel here on Oct. 21.

# The NEW YORK Scene

By Mel Konecoff

WRITER-PRODUCER Irwin Shaw was wearing both hats across the luncheon table the other day as we discussed his forthcoming Columbia release, "In The French Style," which was made in France. He lashed out at those who insist that there is no good movie-making talent in that country. He thinks that they are of the best, and he's well satisfied with the resulting feature, wanting the same crew back for his next one, "Untitled," to be made in the near future. After that, he's got two subjects that will be made in the U. S. because the subject matter calls for their being filmed here, "The 80 Yard Run" and "Something Else."

Shaw doesn't like Hollywood, being disappointed in the present-day film capital. He recalled how back in 1936, it used to be fun working on pictures, but now everything has tightened up to the point of being ridiculous. It's become a big actor's paradise and they dictate everything. Even the young newcomers dictate terms, conditions, etc., and he gave as examples Warren Beatty and Natalie Wood.

He had some opinions on tv, too, not caring to watch it, but he thought that it could have some possibilities when it became pay-tv. At present, writers are compromised by advertising and bound by time restrictions, which is not the case in Europe where a subject runs until it concludes.

How about public tastes? This, said he, is unfathomable, with the old formulas gone by the wayside. He has come to the conclusion that he should make the subjects he wants to make. He thought that the public would go along with him on the end result. By the way, he thinks it's more fun to write a movie than a play. If you try to calculate the tastes of the public before you make a picture, you're dead, opined he. "In The French Style" is the first film he produced, and he got a bang out of it. He is only sorry he didn't do so in the past on such as his "The Young Lions," which he said Marlon Brando ruined by his misinterpretation of the lead character. Sam Spiegel is his idol as to what a producer should be like. All of the latter's films were unlikely subjects for filming, but they turned out to be tremendous hits.

Shaw had no problem with either the Production Code or the Legion of Decency on "French Style" because it was done tastefully, although in England it received an "X" Certificate. This is one case where the English were tougher than the U. S. He planned touring a number of cities on behalf of the film, stopping at Boston, Philadelphia, Chicago, Detroit, New Orleans, and San Francisco.

**PRODUCTION NOTES:** David Friedkin, producer and co-author of Ely Landau's "The Fool Killer," was guest at a press luncheon to discuss the making of the film and the fact that it was directed by a Mexican director, who understood no English. The director, Servando Gonzales, had the script translated into Spanish and made his wishes known via translators, hand motions, etc.

Friedkin hoped that the film, starring Anthony Perkins, Eddie Albert's 12 year old son, and Margo would have the feeling of an art picture, but yet be suitable as general entertainment for the family. It consumed 12 weeks of shooting time in and around Knoxville, Tenn., and cost a little over \$900,000. No American distributor has been set as yet. The premiere may be held in that city, where the cooperation was just great. The first print should be ready at the end of November.

The exposed film was sent to N. Y., and rushes were looked at in a local theatre with some of the local people being used in the film. Illustrating the cooperation, they needed some corn pone and couldn't get any in shops so one of the prop men, who knew how to make it, kept turning out batches of it which were consumed not only before the cameras but in back of same as well. Why the Mexican director, we heard someone ask? It seems he turned out a fine picture, "Yanco," about a small boy, and the powers-that-be liked it and decided he was the man for "The Fool Killer."

More corn pone, Harold.

**SOCIAL NOTE:** Last week, we had lunch with writer, producer, and director Sam Fuller. We told him we didn't care for his latest, "Shock Corridor," and this didn't phase him for a moment. He wanted to make the story about the search for a murder in a mental hospital and he made it, critics or no critics, whom he labeled parasites.

He likes working with unknowns as long as they can act; he likes shooting scenes from every angle and lengthily; he likes keeping the same crew on each picture even if he has to pay them to stand by between pictures; and he thinks that good pictures can be made with small budgets as well as with bigger ones. He exploded into laughter every time he mentioned some of the big budgets allocated by the majors to films, and he commented pithily and to a degree not generally quoted in family-type publications on some of the results of these expenditures.

Fuller has been helping in the selling of "Shock Corridor," a Leon Fromkess presentation, and he's committed to do another for him, "The Iron Kiss." Meanwhile, when things quiet down, he continues to work on a novel titled "The Big Red One," about the First Infantry, which some day he will turn into an expensive picture to be filmed mostly abroad as he headquarters on the French Riviera.

Fuller has been responsible for "The Crimson Kimono," "Pick-up on South St.," "Verboten," "Fixed Bayonets," "I Shot Jesse James," "Hell And High Water," "House of Bamboo," "Park Row," and "Merrill's Marauders."

**HORTICULTURAL SECTION:** Columbia says that "Under The Yum Yum Tree" will be an October release with dates planned for Thanksgiving. Frederick Brisson, producer, says that there hasn't been much show in show biz lately, and he wants to put some in, even going so far as to build star Carol Lynley as "The Yum Yum Girl" on the order of

(Continued on page 11)

## Dome Builders Rush As "Mad" Date Approaches

LOS ANGELES—The first pentagonal panels of Pacific's Cinerama Theatre were lifted into place by twin cranes at the site of the first concrete geodesic dome building constructed.

The 316 panels of pre-cast concrete, each weighing some 3,200 lbs., are being bolted into place to form the 140 ft. (diameter) dome roof of the 1,000 seat theatre.

The first concrete geodesic dome building ever constructed is the result of an amalgam of talents, foresight and resources.

It is the invention of noted designer, R. Buckminster Fuller, who previously employed the geodesic principal in plastics and aluminum, and now launches his brainchild in concrete for the first time with construction of the 1,000 seat Pacific Cinerama.

Nicolas Reisini, president of Cinerama, first introduced the motion picture company's plans for world-wide construction of a chain of the revolutionary new theatres at a Los Angeles press conference last February. Reisini aims at a total of some 300 of the unique theatres nationwide by 1965, with an equal number throughout the rest of the world.

William R. Forman, president of Pacific Theatres, Inc. pushed ahead with the first of the new dome theatres at the famed Hollywood site of the former Muller Bros. service station. With adaptation of the radical, new designs by Welton Becket and Associates, architects and engineers, the construction is being rushed to completion under supervision of Huber, Hunt & Nichols, Inc., general contractors.

Forman has announced plans to construct a second concrete geodesic dome Cinerama theatre in neighboring Lakewood following completion of the Hollywood Showcase at the end of Oct., 1963.

The Pacific Cinerama Theatre is being rushed to completion on an around-the-clock schedule in order to be ready for the gala world premiere of Stanley Kramer's Cinerama comedy epic, "It's a Mad, Mad, Mad, Mad World" on November 7.

Fuller has worked out the complex mathematical formulas required for concrete geodesics. The resulting designs are based on principles embodying force distributions similar to those found in atoms, molecules and crystals.

## COMPO To Meet Nov. 1

NEW YORK—The annual meeting of the members, board of directors, and executive committee of the Council of Motion Picture Organizations, will be held at the Americana Hotel, Friday, Nov. 1, it was announced by Charles E. McCarthy, COMPO executive vice-president.

McCarthy said this would be the 14th annual meeting of the all-industry organization. Since it will immediately follow the annual conventions of National Allied and TOA, which also will be held at the Americana Hotel, an unusually large attendance is expected, he said.

An agenda for the meeting is now being prepared. Highlights of this program are expected to be further action on the promotion of COMPO's Bill of Rights campaign, a decision to renew the campaign for repeal of the federal admission tax, reports on COMPO's activities in combatting censorship, state and city efforts to impose admission taxes, and election of officers.

# Amortization Of "Cleo" Guarantees At 57%, Fox Workshop Session Told

NEW YORK—Domestic "Cleopatra" exhibitors at the "Cleopatra Showmanship Workshop" conducted by 20th Century-Fox were informed that the Todd-AO attraction has in 11 weeks amortized 57.6 per cent of the advance cash guarantees covering the 46 engagements in the U. S. and Canada.

The announcement, by Seymour Poe, 20th-Fox executive vice-president, was a highlight of the day-long merchandising forum, the most comprehensive ever staged for a roadshow attraction concurrent with its initial engagements. It was attended by 32 exhibitors representing 95 per cent of the U. S. and Canadian theatres now playing the picture.

Guarantee amortization ranges up as high as 186 percent, Poe disclosed. In a breakdown which he checked off to the assemblage, 11-week amortization percentages include: Atlanta, 97.6 per cent; Boston, 95.7; Charlotte, 91.4; Dallas, 80.8; Ft. Worth, 164.6; Houston, 85.9; Louisville, 87.8; Memphis, 126.4; Richmond, 80.5; St. Louis, 84.3; San Antonio, 139.6; Calgary, 186; Edmonton, 104.1; and Winnipeg, 92.9. The percentage in Beaumont, for 10 weeks, was 92.4; and in Honolulu, for five weeks, it was 65.5. The lowest percentage, for 11 weeks, was 34.5, Poe added.

The executive, in his keynote remarks to the workshop, stressed the "partnership" between the showmen and Fox. And Joseph M. Sugar, vice-president in charge of domestic sales, after praising the exhibitors for their courage in buying the picture sight-unseen, asserted that "your faith and our faith has been more than fulfilled."

"These have been the greatest 11 weeks in the history of the business," Poe declared with reference to the current U. S. and Canadian engagements. He added that the spectacle has out-grossed by 40 per cent the previous top-grossing roadshow attraction at this stage of release.

"Our challenge is simple," commented Jonas Rosenfield, Jr., vice-president and director of advertising-publicity-exploitation. "It is to find new ways of publicizing the most publicized picture, and fresh ways of advertising the best-advertised picture. Our challenge is to find new means of attracting audiences to the picture that is attracting the greatest audiences of any film in history. To this end, our workshop is dedicated."

The workshop sessions were intended to explore techniques for maintaining and extending the record-breaking pace of "Cleopatra" over the months ahead. A major proposal calls for an advertising campaign with a "new look" while retaining the basic art symbol that identifies the film internationally. Designed for amusement pages, the campaign will extend to ROP ads, outdoor billboards, and special 24-sheet, three-sheet, and one-sheet posting. Media will also include buses and subway and train platforms.

Also outlined for exhibitors was a "Year of Cleopatra" exploitation program, the most thorough such campaign ever developed for the metropolitan market areas in the U. S. and Canada where the picture is currently playing and where it will be playing. The program embraces a variety of touring exhibits, retail tie-ups, and point-of-sale promotions, as well as new publicity materials for press, radio, and tv utilization.

Circuit and theatre officials attending the



Salah Hassanein, left, theatre circuit president, recently poured champagne for Skira Semeta, interior design student, who bought the ticket for 20th-Fox's "Cleopatra" which brought sales at the Rivoli, New York City, box-office to \$1,000,000.

workshop included Joe Alexander, George Aurelius, Sam Bendheim, Bernard Brandt, Tom Crehan, Irwin Dubinsky, Sy Evans, Bob Eves, C. P. Freeman Jr., Harry Goldberg, James Harrison, Salah Hassanein, Fred Herkowitz, Arthur Krolich, Frank La Falce, D. Irving Long, Harry Mandel, Dale McFarland, Dub McKenny, Russ McKibbins, M. M. Mesher, Sam Mitchell, Matty Polon, Charles Reagan, Roy Robbins, Tom Rodgers, Ben Sack, Ed Seguin, Everett Seibel, Dave Wallerstein, Raymond Willie, and Charles Winchell.

## Chill Wills Hits Road As "McLintock!" Salesman

BEVERLY HILLS, CALIF.—For the first time in Hollywood, a movie star is going out on the road to sell a film like a press agent—with photos, text, tv shorts, and film clips under his arm.

Chill Wills, co-starred in Batjac's "McLintock!" for United Artists, embarked on a 12-city nationwide tour as an advance man to plug the high-budget western comedy starring John Wayne and Maureen O'Hara.

Key to the Wills campaign is a deluxe sales and promotion kit which the actor unveiled at a trade press cocktail party hosted by UA and Batjac at Chasen's in Hollywood on the eve of his coast-to-coast visit to city rooms and broadcasting studios.

The kit contains black-and-white layouts, color prints, feature stories, color slides, tv spots, and a 20-minute featurette trailer filmed on "McLintock!" location. At each city on the tour, a UA field man is accompanying Wills to newspaper offices, radio, and television stations.

Wills will transform his hotel suite at each stopover into a "McLintock!" sales display. Exhibitors have been invited to view the colorful presentation. Entertainment editors, photo editors, and tv interviewers, after viewing the exhibit, will be able to order by number. UA will airmail duplicates of requested art direct to each editor.

A special presentation for use in the hotel suite is a series of 40 color slides.

Wills' itinerary includes Denver, Kansas City, Chicago, Dallas, New York, Boston, Buffalo, Pittsburgh, Washington, Detroit, Indianapolis, and Minneapolis.

## CANADIAN Highlights

By Jay Alexander

THE ACQUISITION by Festival Cinema, Ltd., a wholly-owned subsidiary of Atlas Telefilm Limited, of all the assets and business of Film Laboratories of Canada, Ltd., Toronto, for cash, is in furtherance of the company's plans for theatre television. The plant, which covers about 40,000 square feet on a four-acre site, has an estimated worth of \$1.8 million. President of Atlas is Leslie A. Allen. Included in the purchase are color and black-and-white processing laboratories, three fully-equipped laboratories, three fully-equipped sound stages, recording studios, a dubbing theatre, and supplementary facilities from machine shops to make-up and dressing rooms. It is the only full-scale integrated film-making centre in Canada, aside from government-owned facilities not available to private producers, who can rent the Film Laboratories facilities. It is the most complete plant east of Hollywood. Managing director will be David H. Coplan.

Atlas Telefilm Limited, listed on the Canadian Stock Exchange, has been active since 1960, when it entered the tv sales field, with a block of 100 British features. It did not get into active operations actually until December, 1961, under the guidance of Allen, who is the son of the late Harry J. Allen, a pioneer in the motion picture industry in Canada. Coplan was general manager of United Artists Corp., Ltd., in Canada, and then became managing director for the same company in the United Kingdom, where he was also on the board of various Odeon companies. Also part of Festival Cinema, Ltd., is Ralph Foster, who is vice-president, and is public relations chief at the CTV Network. Foster has also been UN film chief in New York, Australian Government Film Commissioner, and Canada's Deputy Government Film Commissioner.

JUST NINE MONTHS after the voters approved of Sunday showings of films, the 12 circuit houses in Vancouver are open. They opened to "fantastic" business, but operators refuse to be fooled that the boxoffice lines will continue. Downtown houses and those in the suburbs with "new" features were near full, full, or with hundreds of people waiting to get in when box-offices opened. But, says Gerry Sutherland, Odeon Theatres Ltd., despite the unexpected crowds that helped the chain cash in on the debut of Sunday cinema, he feels that as in Toronto, it's going to take at least a year to establish a pattern of Sunday-movie-going for Vancouver. He and other individual managers admit that by starting Labor Day weekend, they had everything going for them. It was a holiday weekend. The Pacific National Exhibition, which draws over a hundred thousand people a day, was closed. And it rained so people wanted to be indoors. Thousands decided to go to the movies.

# LONDON Observations

By Jock MacGregor

IT'S YEARS since there was so much enthusiasm in the industry. Around the Film Row pubs on Friday evening when salesmen and their reps from the provinces have a noggin before departing for the weekend, I found nothing but optimism. The figures being bandied around sounded like fishing stories.

A combination of big attractions and poor weather has drawn thousands to the cinemas, and they have liked what they have seen. Now there is a solid lineup of important product for release, and most are convinced that the boom will be sustained. In big city and small town, the story is the same, but the audience today knows what it wants and stays away from some subjects as avidly as it goes for others.

The phenomenal success has been the Charles H. Schneer "Jason and the Argonauts"—"Seige of the Saxons" unit program. BLC's Victor Hoare was almost speechless when I met him. He is used to big money, but the returns are exceeding his widest dreams. It has been retained for second weeks even in London, and many first run exhibitors have been happy to forget their status and grab it for second runs. At least 95 per cent of the Rank managers to play so far have qualified for the top incentive bonus which has been offered. All report the happiest audiences and compliments even from intellectuals who have appreciated this escape to childhood adventure. Incidentally, Charles has written to BLC to thank them for their salesmanship.

Over at MGM, where they have not fully recovered for the enormous success of the Garbo revival season at the Empire with each week establishing a new house record, they have not seen figures like those being rolled up by "The VIPs" in its initial runs. They are not far short of "Ben Hur" which was, of course, shown as an advance price roadshow.

It was launched with a very impressive premiere, and the highest praise that can be given the film is that several critics have seen it twice. BOAC flew in VIPs from many countries and hosted a reception at the air terminal. Much in evidence at both functions were Vic Hanbury and John Doxford of Booth's Gin, who are sponsoring VIP cocktail contests and distributing thousands of vintage and recipe cards. While MGM execs now wear VIP motif ties, I am the proud possessor of a fine VIP brandy glass.

"The Birds" has really caught the imagination. It needs patience or influence to get into the Odeon where it took a record \$31,012 in its first week. Mind you, I think Charles Young has taken the Hitchcock advertising motif too far. I was admiring the big advertising display in Piccadilly Circus and was amused that birds were actually roosting on it. Swoosh. I received a direct hit on my balding pate. It must have been a stool pigeon.

**BURSTING** with enthusiasm is John Davis, who has been able to report record trading for the Rank Organization and prophesies even better things if nothing untoward happens during the year. It has been well received in city financial circles and given industry shares a bouyancy. Not only are the big men happy. Recently, I bumped into L. P. Huddleston of the Palace, Witney, and young Ayres from Baldock, and they were far from depressed. . . . I found more optimism at Pinewood Studios where Peter Rogers, between admiring the figures for the prereleases of "Carry On Cabby," has started shooting "Carry On Sailor," a period picture in color. On the lot, the good frigate "Venus," which previously saw movie service as HMS Defiant, heaved on its rockers, and judging by the scene being shot, this should be a great sendup of all sea epics. Dammit, sir, several of the crew, like Percy Herbert, actually served aboard Bounty with Brando. An Easter release is envisaged.

ON A PICTURE POSTCARD depicting two Scottish Terriers against a MacGregor tartan, my loyalty as a Scot was challenged for not attending the Edinburgh Festival. Having watched tv, I do not think I missed much, but thanks to Paramount, I did meet up with Carroll Baker, who participated in the International Drama Conference, and learned about "happening." I do not think I shall be converted. Wearing full length evening dress at the trade press reception, she looked a dream. I asked where she was going afterwards and she replied, "Bed." She had dolled herself up in our honor. Thank you, Carroll, for your courtesy. You are a wonderful example to those British actresses who slouch around in anything, even at premieres. I shall certainly look forward to seeing "The Carpetbaggers." . . . Congratulations to Clifford Elson on becoming assistant to David Jones, ABPC publicity chief, and Dennis Cav, ABC exploitation manager. Both have graduated from theatre management. . . . On the phone from the Isle of Wight, where he manages the Medina at Newport, came Reggie Rae to say that he is treating himself to a voyage to New York shortly for the first time to celebrate his 80th birthday today (Sept. 18). He has retired three times. You can't keep a good showman down. . . . Nice to meet up again with Dana Wynter, who has brought her 3½ year old son to Europe to see her parents.

## THE NEW YORK SCENE (Continued on page 9)

the "It" girl, the "Oomph" girl, etc. He thinks it stands a good chance to gross big the world over because people everywhere appreciate and patronize light and gay entertainment. He feels that audiences are slipping away from the heavy entertainment.

When the film comes out, he hopes the critics won't compare this to the play. Each effort should be judged on its own merit, and critics who don't do so irk him. Getting back to the light and airy, he thinks it absolutely vital if the business is to remain a vital force that we turn out entertainment, not messages, not heavy problem pictures, etc. Comedy writers are rare, and he hopes that those that are around will continue to work in this medium as this is the type of thing he will concentrate on. By the way, when the film gets closer to release, there will be some touring by cast members, but not by Brisson as he will be busy with a couple of plays.

## UNITY (Continued from page 5)

factory-and-office worker with a pronounced predilection for action-and-adventure film has gone elsewhere for entertainment, despite the proximity of the drive-ins. For another, a new brand of patron—obviously more affluent, driving from more distant points—has showed up.

Goldberg recalled the "break-or-make" attitude of New York reviews, and Ripps commented that in the case of "David and Lisa," street ballyhoo (a boy-and-girl team called "David!" "Lisa!" in front of theatres playing the Frank Perry award-winning drama) seemed to do more for the film than Manhattan reviews (New York dailies were on strike at the time).

"The exploitation was a simple but tremendously effective effort," Ripps said. "It proved conclusively that a little imagination applied even to the most unpromising picture can mean something at the boxoffice."

Nicholson, president, American International Pictures, waxed enthusiastic and optimistic. He said, "There has been better business at the movies. First, it's been good because this has been a lucky year as far as product is concerned. The public has been weaned back to the theatres—not hit or miss but actually on a habit-forming basis. This is because of smart showmanship in Hollywood and smart showmanship in exhibition.

"Also, all over the U. S., modern new drive-ins, up-to-the-minute new shopping center theatres, and beautiful new indoor theatres are being built, and people are coming back as we regain the glamour that we once had.

"However, let's hope this prosperous summer will not lead to a relaxing of our efforts both in exhibition and distribution . . . because we have habitually crawled into our shells every fall and defaulted to television and a shortage of good pictures. . . . Insofar as we are concerned at AIP, we have doubled our publicity staff in the last six months. We have attempted and we have been successful in inaugurating many new exploitation methods, even down to a do-it-yourself campaign in our pressbooks. We have upgraded our production not only in quality but in numbers."

More  
light  
+  
slower burn=  
lower costs

 **NATIONAL**  
TRADE MARK

**PROJECTOR  
CARBONS**

## ATLANTA

The convention of the Theatre Owners of Georgia, Tennessee and Alabama will be held here on Sept. 29-30 and Oct. 1. . . . Plans are being made for a Film Festival to be held in South Miami, Fla., in January. . . . The wife of Paul Stephens, booker at American International Pictures, has returned home after a spell in a local hospital. . . . M. A. Connett has added the Elba, Elba, Ala., to his string of theatres. . . . Mimi Stewart, NTS; and Jean Pryor, AIP, are new members of the WOMPI's of Atlanta. . . . Otto Miller has opened his new \$200,000 theatre in Tuscaloosa, Ala. . . . Betty Linsday, MGM staff in Jacksonville, Fla., has been transferred to the Atlanta office. . . . Embassy Pictures has moved its southern district branch office to larger quarters at 197 Walton Street.

## BOSTON

The world premiere of Otto Preminger's "The Cardinal," parts of which were filmed in Boston, Brookline, Lynn, and Quincy, will be held at the Saxon on Dec. 11, under the sponsorship of Cardinal Cushing for the benefit of the Madonna School for Girls, now under construction in Marlboro, Mass. Nearly half of the picture was filmed in the greater Boston territory late last winter and early spring. . . . Ninety MGM films from three packages of post 1950-vintage will be shown on television here. With the acquisition of the 90 pictures, which boast a range of stars from Clark Gable to Paul Newman, WNAC-TV, channel 7, has expanded its film library and can make the pictures last on a two a week basis for two years. Some of the films in the package have been showing in theatres around the Boston territory. The films are to be shown on the station's new weekly series, "Friday Movie Spectacular" from 7 to 8:30 p.m. . . . Otto Preminger visited Boston for a preview special showing of "The Cardinal" at the Music Hall at 12 midnight following the showing of "Cleopatra," for the Catholic clergy. Ben Sack, Mrs. Sack, and two sons, Jerry and Robert Gary, for whom the Gary is named, back from Spain where they visited Samuel Bronston and saw the shooting of "Fall of the Roman Empire." . . . Dore Schary will be the featured speaker at the 68th annual meeting of the Combined Jewish Philanthropies of Greater Boston Sept. 15 at the Statler Hilton Hotel. . . . Mike Segal and Sam Richmond, Second National Pictures, Inc., are expanding key city bookings of MGM reissues, Medalion, Crown International, United Producers, and Hansen films. . . . Marlene Dietrich, film star, will be making her first appearance in the New England area at Caesar Tamagno's Monticello supper club in Framingham on the Boston-Worcester Turnpike opening Sept. 19 for 10 days.

## BUFFALO

Charles E. Funk, managing director, Century, since June 1, 1959, left to assume a position as executive assistant to Salah M. Hassanein, executive vice-president of United Artists Theatres and president of Skouras Theatres. Working out of the New York offices of the circuit, he will supervise the operation of 100 theatres in several states, including the Century in Buffalo. Funk has been second assistant chief barker of Tent 7, Variety Club of Buffalo, which threw a farewell and hello dinner in honor of Funk's leaving town and William C. Martin's appointment to the Century managerial post. Martin has been assistant manager at the

Century. Emil Noah will take over Martin's vacated position. . . . Shea's Teck will continue to operate as a motion picture theatre, it is revealed here by a spokesman for Loew's Theatres. It is announced that the Teck has renewed its lease through June, 1969. Plans are still indefinite, but the house is expected to open within the next few months. The theatre has been purchased by the Cleveland-Buffalo Corp. from the Bison-Linard Corp. . . . "Optimism and enthusiasm are running high these days in our theatres because of the strong attractions scheduled for fall and winter," said Arthur Krolick, district manager, AB-PT, Buffalo and Rochester, in commenting on the outlook for the new season.

## CHARLOTTE

The Astor in North Charlotte reopened after being closed four or five years. . . . The Center owned by H. B. Meiselman has been completely remodeled. . . . The new Twin Auditorium Theatre will open next month at Charlottetown Mall. . . . Edward Pierce, manager, Charlotte, is in Memorial Hospital with a heart attack. . . . Police and firemen were called to the Lincoln, Winston-Salem, N. C., recently to disperse a large crowd which gathered outside. Police said the theatre apparently had sold approximately 700 tickets for a scheduled talent show for an auditorium which seats only 500.

## CHICAGO

Bill Doubek and Jim Feeley joined the press staff of Balaban and Katz. They have taken over outlying theatre ad-publicity duties. . . . Golden Years Club of Evanston, Ill., highlighted its recent meeting with a film on Sweden and songs by North Shore Harmonizers, a women's barbershop chorus. . . . H. De Wit, chairman of C. Cretors and Co., manufacturer of corn popping and peanut roasting machinery, a firm founded by his father in 1855, died recently at the Ravenswood hospital. . . . Michael Todd, here for film conferences, said that his houses, Cinestage and Michael Todd, will not be converted for use as legitimate shows since the cost of overhauling is too high. . . . Thomas Alicoate, nephew of Charles A. Alicoate, publisher of Film Daily, married Joan Stanter at St. Julian's church. During his Chicago visit, Charles Alicoate attended Variety Club's annual golf outing. . . . Julie Newmar will help Ben Katz, publicist at Universal, boost "For Love or Money," opening soon at the United Artists. . . . Chicago's censor board has banned Jayne Mansfield's movie, "Promises, Promises." No major company would distribute this European-made movie, and the producers are peddling it direct to art houses. . . . Sol Horwitz, film buyer for Allied Theatres, was on a radio panel show with George Raft entitled, "Hollywood, An Industry with Problems." Horwitz also has a hobby of painting, some of his pictures receiving awards. . . . Ward Bentley, former publicity director, is the proud father of a baby boy born at the Michael Reese Hospital. . . . Sol Glicksberg, 68, motion picture operator for the Balaban and Katz theatres, died in the Louis A. Weiss Memorial Hospital. He had worked for the motion picture industry for 50 years and was a member of the Moving Picture Machine Operators' Union, Local 110.

## CINCINNATI

George (Russ) Jones, formerly manager, Oakley Drive-In, has been appointed manager, Woodlawn Drive-In, succeeding the late Rich-

ard Wilson, and Lee Kramer, new Esquire manager, by Cincinnati Theatres. . . . Airline, Vandalia, O., owned by Fred Krimm, is closed to make way for another type of business. . . . Linden, Hamilton, formerly operated by Mike Vance, has been completely renovated by new owner, Mrs. Tom Farrell. . . . Jessie Smith, 20th-Fox biller, has returned after an extended illness. . . . Audrey Hill, States Film Services staff, is singing softly to a new baby boy. . . . Floyd Morrow, formerly of Louisville, Ky., was on Film Row to arrange drive-in bookings before leaving for new home in Orlando, Fla.

## COLUMBUS

Screen star Van Johnson is closing the Kenley Players' summer stage season at Veterans Memorial in "The Music Man." . . . State authorities are studying a vote by State Fair visitors in favor of the establishment of a year-around Disneyland-type amusement park at the Fairgrounds here. If the park is established, it would provide competition for theatres. . . . Career of the late Max Stearn, pioneer local showman, was related in a column by Jim Cummings in the Columbus Dispatch. Stearn started here with an arcade in 1903 at Chestnut and High streets and in 1907 opened the Exhibit, one of the first of the nickelodeons on High Street. Later he operated the Majestic and Southern. . . . Jim McCafferty is joining the amusement page staff of the Columbus Dispatch as an assistant to theatre editor Samuel T. Wilson.

## DALLAS

The Capri will again offer special rates to senior citizens for the current extended engagement of "How the West Was Won." Now that the run of the Cinerama film has returned to the 10-shows-a-week policy, the 2 p.m. Wednesday performance is the only midweek matinee, and Marion Hudgins, manager of the Trans-Texas theatre, says all senior citizens will be given discounts of \$1 and \$1.25 for this showing, depending on their selection of reserved seats. . . . Don Prince, publicist of 20th Century-Fox, was here on the first stop of an extended tour to talk about a half dozen forthcoming releases. He was the personal representative of Perry Lieber, head of publicity at the west coast studios of the company. . . . B. J. Vaughan, Lamesa, Tex., businessman, recently purchased the Palace, indoor, and Yucca Drive-In, Lamesa, from Mrs. Audrey Cox. Vaughan in turn leased them to the Phil Isley Theatres. . . . "The Leopard" is now booked into the Esquire to follow "Irma La Douce." . . . George Maharis, here on a tour, stated that he has been reading several motion picture scripts and will select one shortly, with an offer from producer Ross Hunter the likely choice.

## DETROIT

With the taking over of booking of two major Flint D-I's, Clark Theatre Service becomes the biggest Michigan film buyer of outstate airers. The US-23 and the North Flint are now lined under the Clark banner. The US-23, located in south Flint, is owned and operated by Lou Warrington, has a capacity of 1,500 cars, and by the time the snow flies will be equipped with electric in-car heaters. The North Flint is owned by the Flint View Corp., a subsidiary of Jerry Shinbach's Chicago-based Monarch Theatres circuit. NF capacity is 800 cars, and it will be managed by Clyde Willard. Robert Friedley,



former manager, has resigned. Clark now books a total of 18 outdoors and 17 indoors.

## HOUSTON

Al Lever, city manager, Interstate Theatre Circuit, has announced that a new fall showing policy has been instituted at the Tower for showings of "Cleopatra." Matinee showings at 2 p.m. will be held on Thursdays, Saturdays, and Sundays as well as on holidays. . . . A large number of Hollywood celebrities arrived here for a three inning baseball game played at the Houston Colt stadium on Sunday evening. The baseball game was to benefit the Motion Picture Relief Fund and the Muscular Dystrophy Association of America. Included in the group were Nick Adams, Sue Lyon, Hugh O'Brien, John Bernardino, Connie Stevens, Fabian, Doug McClure, Peter Brown, Harvey Lembeck, Dennis and Phillip Crosby, and Mike Rante. . . . "The Great Escape" for its first return showing, has been booked into four indoor theatres and nine drive-ins. . . . "The Confessor," based on Jack Donahue's novel, will be filmed here starting on Nov. 15, with Tony Curtis and Henry Fonda.

## JACKSONVILLE

Orrell Prevatt, night doorman of the downtown, first-run Imperial, took time out from his recent vacation for some research work in old files of the Florida Times-Union to prove his contention that the Imperial is the oldest theatre operating here. He came up with clippings showing that the Forsyth street structure was begun on March 3, 1911, and that the Imperial's grand opening as a motion picture theatre was held on May 20 of the same year. He also found two Times-Union stories dated Aug. 27, 1913, which are rich in motion picture history. One described an exhibition of Thomas A. Edison's talking motion pictures at the old Duval (now a parking lot). The reporter who covered the story proved to be a true prophet when he wrote, "There is little question that talking motion pictures will play an important part in the future of the drama." The other news item concerned the arrival of a group of Biograph Co. actors "all the way from Broadway." They were reported to be on their way to nearby Atlantic Beach (now a densely-populated resort) "to enact in the jungles of the wilderness." Among the party of actors, one was identified by the Times-Union reporter as "Lionel Barrymore, brother of Ethel and Jack Barrymore." Prevatt, the doorman turned historian, also came up with an faded photograph of uncertain date. Evidently the work of an earlier showman, it showed an extinct Jacksonville streetcar parked in front of the Imperial with a large banner on its front saying "See Billie Burke in 'Lure of The Everglades.'" . . . Ed Hale, formerly a Florida publicist for 20th-Fox, has taken over management of the Midway Drive-In for Herman Meiselman. The former manager, Joe Kelly, is now managing Meiselman's new Fox Drive-In. Ed is also handling the newspaper layouts for both theatres. . . . H. W. Stewart has acquired the Jones, Graceville, from Henry Phillips. Women workers in the FST home office honored fellow worker Mrs. Anne Dillon at a luncheon party. She is scheduled to become resident manager of the French Quarter, a new residential complex on the southside. . . . Mrs. Iva Lowe, manager of the San Marco Art Theatre, subbed for Mrs. Edna Edwards, secretary to FST's Robert Heekin, while Edna vacationed.

## MIAMI, FLA.

Edith Head, Academy Award designer, is due here Sept. 23 for a style show at Jordan-Marsh in connection with the opening of "A New Kind of Love" at the Olympia, Beach, Gables, and Shores. . . . An invitational South Florida film festival is being planned for January, 1965, pending approval by the proper authorities of Dade, Broward, and Palm Beach counties. Zev Bufman and Stan Seiden, producers of the Coconut Grove Playhouse's current drama season, are sponsors of the project which would require a \$125,000 participation by municipal or civic sources to cover expenses of production personalities of the selected films to come to south Florida for the event. Exhibition of the festival films publicly, with an admission charge, would be expected to return much or all of the expenditure. It was felt, however, that the main financial benefit would accrue from the tourist business it might generate, with transportation lines offering special festival excursion fares, etc.

## MEMPHIS

Edward P. Doherty, Memphis, secretary-treasurer of Tri-States Theatre Owners, announces plans are complete for the convention Nov. 12-13, Chisca Plaza, Memphis. Bruce Young, Pine Bluff, Ark., president, states the meeting will be the 54th for the group. . . . The local WOMPI are represented as follows at the WOMPI meeting in Dallas, Sept. 12-15: Miss Jessie Rae Lucy, Mrs. Juanita Hamblin, and Mrs. Leone Cooper, all of Malco Theatres; Miss Lois Evans, Film Transit; Mrs. Margaret Irby, Howco; Mrs. Bonnie Steward, National Theatre Supply; Mrs. Lurlene Carothers and Mrs. Mary Katherine Baker, United Artists; Mrs. Virginia Hunt, Variety Club; Mrs. Marianne Bartlett, 20th-Fox; Miss Eva Caldwell, MGM; Mrs. Genevieve Lovell, Rowley United; Mrs. Katherine Keifer and Mrs. Ruth Slaton, sustaining members. Joe Keifer, longtime member of Film Row, and husband of Katherine Keifer, also attended. Other WOMPI news is that Mrs. Virginia Hunt, Variety Club, and Mrs. Marie Brandon, Film Transit, were the co-winners of WOMPI's "Buck of the Month," awarded at the August meeting. WOMPI Janiece Kennon, Exhibitors Service, has returned home after surgery at Methodist Hospital. Mrs. Virginia Hunt has replaced Mrs. Mae Carper, Columbia Pictures, as WOMPI corresponding secretary.

## NEW HAVEN-HARTFORD

John Ashley, star of American-International's "Beach Party," concluded an extensive Connecticut tour, accompanied by Art Moger, regional exploiteer, and Sam Germaine, Connecticut sales manager. . . . In a rare booking procedure, two Middletown theatres—the Adorno hard-top Palace and the Sal Adorno, Jr., Middletown Drive-In — played Paramount's "Come Blow Your Horn" day-and-date. Normally, the town of 30,000 contains a single opening. Companion feature was Paramount revival, "The Trouble With Harry." Regular price plan was in effect. . . . Morris Keppner and Barney Tarantul, owners of the Burnside, East Hartford, are using the catch-line, "99 44/100 Per Cent Pure Entertainment!" for hold-over advertising on Connecticut premiere engagement of Universal's "The Thrill Of It All!" . . . Perakos houses throughout the territory offered back-to-school shows, highlighted by distribution of free pencil boxes and other novelties. Admission ranged from top of 50 cents in met-

ropolitan Hartford to 40 cents at Jewett City (State). Children's features and cartoons were screened. . . . Bob Tirrell, suburban Hartford district manager for Lockwood and Gordon, staged a Tarzan yelling contest in conjunction with bow of MGM's "Tarzan's Three Challenges" at the L&G East Hartford Drive-In and nearby E. M. Loew Hartford Drive-In. Regional talent was featured in pre-performance moments, called "Real Live 'Hootenanny,'" as part of evening's entertainment. Other feature, naturally enough, was MGM's "Hootenanny Hoot." . . . Bernie Menschell, president of Outdoor Theatres Corporation of Connecticut, operating the Pike and Manchester Drive-Ins, suburban Hartford, noted screen contributions of Walt Disney and George Pal while playing "Summer Magic" and "The Wonderful World of the Brothers Grimm," respectively. Ad copy asserted: "We Are Proud to Present in Each of Our Drive-Ins the Works of Two of Hollywood's Top Men—Walt Disney and George Pal!"

## NEW ORLEANS

Mrs. Billy Parker closed the Hawkins, Newellton, La., indefinitely. . . . Don Lynch, former owner of a radio station in Pensacola, Fla., is now at Gulf States Theatres home office, McComb, Miss, in charge of radio advertising. . . . Ed Langhettee, former Trans-

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way staffer, has retired after years of service. . . . Vincent Lala is now student assistant at the RKO Orpheum. . . . Mr. and Mrs. Russell J. Gallen, Sr., became grandparents for the first time when a son was born to Russell J. Gallen, Jr., and his wife, Helen at Hotel Dieu. Gallen, Sr., is Kay Enterprises exchange office manager. . . . Mrs. Marie Berglund, president, New Orleans WOMPI, headed the local delegation to the Dallas convention. . . . Sympathy to Earl Jordan, manager, Gulf States' Bama Drive-In on the death of his mother at Columbia, Miss. . . . G. T. Edwards reopened the Dome, Hattiesburg, Miss., after a brief closing for renovations. . . . Page Amusements' Pines Drive-In, Leesville, La., will reopen Sept. 21 after being closed for several weeks due to a booth fire.

## PHILADELPHIA

Bob Anderson, formerly at A. M. Ellis Theatres' Erlen and Bala, has assumed management of the Sameric Theatre Company's King, in the Valley Forge Shopping Center at King of Prussia. . . . The Wayne Avenue Playhouse will hold the Pennsylvania premiere of the Russian film, "The Lady With A Dog," a Cannes Film Festival jury prize winner, beginning Sept. 25.

## ST. LOUIS

Frank Thomas, district manager of Allied Artists out of Kansas City, has announced the appointment of Ralph Hacker as St. Louis branch manager. Hacker brings to his new position many years of experience in the film business. For the past four years he has been a salesman at Columbia Pictures. Before that he was with United Artists for five years as a booker, and he was also with Loew's Ambassador when Cinerama opened. He is married and a native St. Louisan. . . . Mr. and Mrs. Clyde Patton, Fulton, Mo., announce the birth of a girl, Ellen Jane. After threr boys, the Pattons were delighted to have a girl. . . . Free coffee is being offered all exhibitors at Crest Film Distributors. Crest has been named distributor of the United World Films newest gratis short, "This Is Coffee." Crest has also been

named distributor of Medallion Pictures in St. Louis and Kansas City areas. . . . The office workers from Crest and Buena Vista got together to celebrate the birthday of Marcella DeVinney. . . . Don Baker, former manager at Loew's Mid-City, and now with Loew's in New York, was in town visiting. . . . MGM had as a visitor Robert Wise, director of "The Haunting." While in town he also visited the Municipal Opera's "West Side Story." . . . Minda Emas, daughter of William Emas, Universal's office manager, is only 11 years old and not very big—but recently she saved the life of a 190 pound man who was drowning. Minda, with two friends of her parents, Mr. and Mrs. Spinner, were water skiing at Lake of the Ozarks. Spinner was pushed by waves into the motor of the boat and both arms were severely slashed. Minda jumped from the boat and pushed Spinner to the boat where Mrs. Spinner helped lift him aboard. She also started the boat and calmed Mrs. Spinner, who cannot swim. Mighty big courage for such a small girl. Local newspapers have honored her.

## SAN ANTONIO

Cindy Carol, star of "Gidget Goes to Rome," was in the city for an autograph party and an informal fashion show at Teena Texas department at Joske's of Texas, local department store. . . . Big John Hamilton, local restaurant operator who has appeared in several John Wayne movies, announced that he will produce a low budget film to be shot in nearby Seguin late next month. It will be a suspense thriller without name stars but will have a nucleus of Hollywood professionals, directors, cameramen, makeup people, etc., and will use a number of summer stock amateurs from this area. Hamilton also said that he will cast several local girls who have looks and talent for minor roles. He has already a \$100,000 bankroll for the undertaking and does not include any money from the San Antonio area. . . . Mrs. J. A. Allard, local teacher who has been working with teen-age students for 19 years, has been chosen as winner of the San Antonio Evening News contest held in connection with the showing of "Beach Party"

at the Texas. Miss Allard will receive a free weekend vacation for herself and three members of her family at the Key Allegro Gulf Coast beach resort on an island in Arkansas Bay near Rockport. . . . Some 3,500 San Antonio teenagers saw a preview of "Gidget Goes to Rome" and its star Cindy Carol at the Majestic through arrangements with the San Antonio Savings Association. The association gave away that many tickets to people who opened or added \$5 or more to their accounts. . . . Herman Sollock, manager, Woodlawn, booked a special "Back-to-School" showing of "Flipper" and "Son of Spartacus." . . . Sid Balkin, exploitation man for Columbia in Houston, was here in behalf of "Gidget Goes to Rome." . . . Radio station KONO purchased the Majestic for a special "Back-to-School" show. In addition to the regular film fare, there was a stage production with Charlie Van of the station's disc jockey staff as master of ceremonies. . . . Actor Zachary Scott, a 1939 University of Texas graduate and native of Austin, Tex., will be master of ceremonies for the Distinguished Alumnus Awards banquet in Austin on Oct. 25. This is part of the 1963 UT homecoming activities. . . . Paul Hogervorst and Dan Krieger, partners in the ownership and operation of the Trail Drive-In at El Paso, Tex., discovered destruction in large proportions when they opened the drive-in. A loss of approximately \$500 was suffered to equipment. Hogervorst, manager, and Lon Smith, projectionist, found some 60 per cent of the speakers were ruined by a sharp pointed object which punctured the diaphragms, underground sound cables were cut, speaker wires severed, and power supply wiring to terminal boxes either cut or removed. In several instances, speaker cases were destroyed beyond repair, as were a number of transformers. Concession building equipment and supplies also came in for a share of vandalism. . . . Harry Fulgham has leased the Eagle Drive-In, Eagle Pass, Tex., from Andy Wojek. He is presently managing the Guild and Alameda, Crystal City, Tex., where he has been for the past three years. . . . Burglars, who police said may have had inside information, stole a 100 pound safe containing \$4,300 from the Texas-Valley Film Service. The theft was discovered by a special officer making a routine check. The safe contained \$300 in cash and \$4,000 in checks, most not negotiable, according to manager Bob Ducan. Nothing else, including a second large safe, was disturbed. Officers reported the safe apparently was stolen between 1 a.m., when a company truck made a pickup at the film service firm, and 2:30 a.m. Entry was gained by breaking in a rear door. . . . A free movie was shown at the Alameda in this city's all out fight against illiteracy in an effort to bring knowledge to 62,000 San Antonians who cannot read or write. . . . Hard work paid off for 35 Express and News carriers who won the "How the West Was Won" contest. All the boys who won in competition got expense paid trips to the Cinerama movie, "How the West Was Won," at the Windsor in Houston. . . . Eric Brendler, manager, Broadway, Interstate suburban house, announced that matinees for the current road show engagement of "Cleopatra" will be held on Thursdays, Saturdays, and Sundays, instead of on all days of the week. . . . Aubrey Van Hoy has been named manager, Palace, Corsicana, Tex. Van Hoy succeed Brad Rushing, who has resigned to join Montgomery Ward and Co., in Fort Worth, Tex. Van Hoy has been with Interstate Theatres for 35 years. . . . Funeral services were held for Frank Fain, 55, longtime theatre owner in Livingston, Tex.

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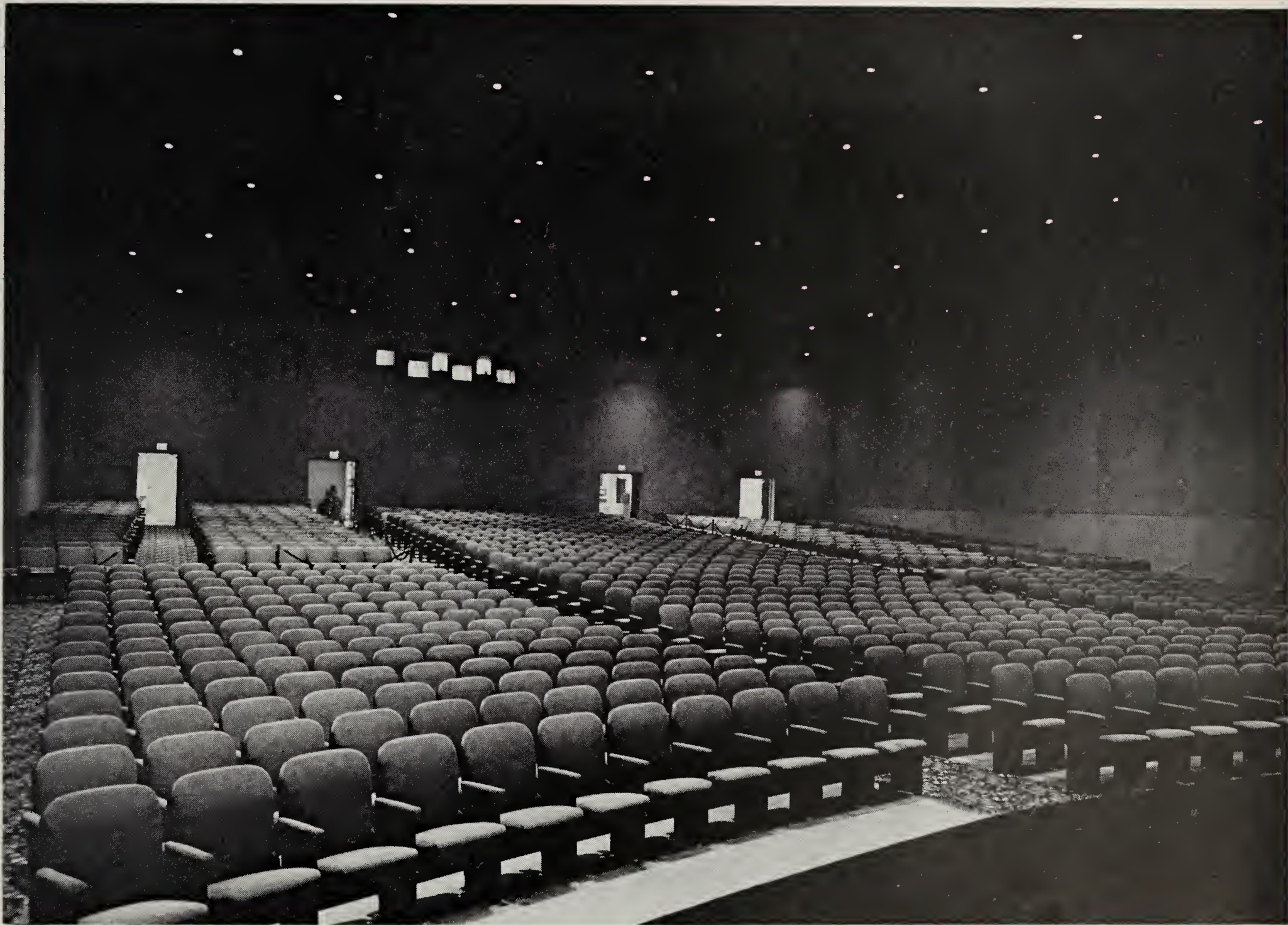
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# PHYSICAL THEATRE • EXTRA PROFITS



**COVER PHOTO** • Auditorium of Houston's new shopping center theatre, the 1,050 seat Oak Village, is divided into three areas—a rocker loge, smoking loge, and general seating. Technikote screen is largest one-piecer in Texas and helps flat projection angle. Southwestern Theatre Equipment Co. handled the supply work.

Volume 18

Number 9

September 18, 1963

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*

*everybody loves a celebrity*



**From cup machines, more people (including men) buy Coca-Cola than all other brands of soft drinks combined.**



## Theatre Managers Association?

**W**E have maintained that the well-groomed man in the dark suit who handles the vital details of keeping a theatre running deserves more than he usually gets in the way of status, monetary compensation, security, and fringe benefits.

In a special report on the situation of the theatre manager, we spelled out some suggestions for elevating the manager's position, which we feel is the most direct way to stimulate theatre attendance.

Among the responses to our report was an excellent suggestion (reprinted in this issue) from John Kirby, British born theatre manager, free lance newsman for English papers, and author of a published book. Mr. Kirby, currently building a reputation in American theatre management, suggests the establishment of an association of managers dedicated to raising the standards in the theatres which they serve.

Managers of proven ability, Kirby asserts, would find such an association a ready clearing house for the exchange of ideas and information. Applicant members would find accreditation by the association valuable in security managerial posts. Such an association could strive to better the conditions under which the small theatre manager labors by securing low cost hospitalization and insurance for its members and offering them free placement services.

All in all, the establishment of such a managers' association would do much to elevate the questionable professional status of the managers.

Only with the existence of such an organization would exhibition be able to reap the benefits of the enlightened kind of theatre management we proposed. The move to establish some standardization concerning the training and education of first rate managers, as was suggested in our report, could be made after some positive identification of common managerial interests in the form of an association's by-laws came into being.

The first step, of course, is the most difficult. Mr. Kirby suggests that all phases of the industry offer their views and suggestions, the best parts of which would be incorporated into the association's rules and regulations.

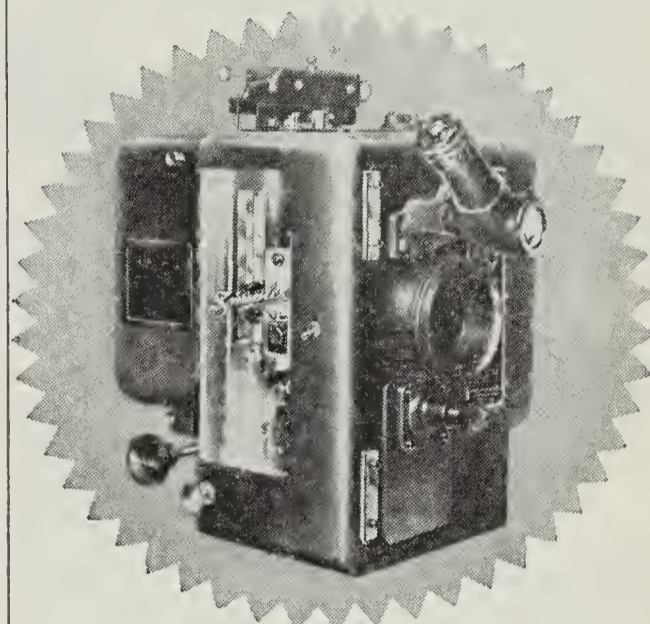
Here, at least, is one manager who has extended himself on the behalf of his profession. He is willing to devote whatever time and energies to the task as are required, and we second the proposal.

It remains for the managers who care about their personal future and the future of their calling to transfer the speculative to something real. There can hardly be questions as to whether or not such an organization is needed. Interested parties who would like to see such a Theatre Manager's Association come about are urged to contact MOTION PICTURE EXHIBITOR magazine.

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Al deProspero, editor

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WITH SCREENS UP TO 65 FEET  
AND ALL DRIVE-INS  
WITH SCREENS UP TO 120 FEET**

*The optical system matches the requirements of all projectors,  
35mm or 70mm*

A single knob controls the change from one film width to the other. A calibrated scale with a reference pointer permits precise reset of burner focus once the 35 and 70 mm positions are established. This simplicity is a Strong exclusive.

**BIG 18-INCH FIRST SURFACE  
TUF-COLD REFLECTORS**

developed by Strong and bearing a two-year sliding scale guarantee are provided on lamps operating above 95 amperes. Silvered reflectors are provided with lamps burning under 95 amperes.

Great ideas in projection lighting invariably originate at Strong where engineering and craftsmanship have now produced the greatest lamp ever to bear the name—the first to feature everything desired by management and projectionist alike.

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**Series 93,000**

No lamp has ever been so beautiful, so crisply sleek outside, and embodied such an amazing collection of projection lighting advantages.

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- Efficient utilization of standard 20-inch carbons, insures
- **MORE LIGHT PER CARBON DOLLAR**
- and permits projection of an extra reel per length of carbon.
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The Futura has a new type arc imager system which eliminates parallax, and is relocated for

**GREATER CONVENIENCE FOR  
THE PROJECTIONIST**

There is a streamlined ammeter for reading the arc current, an automatic trimming light and inside dower system. Unit construction permits instant removal of components for cleaning and inspection.

- • • • •
- A 25% lower silhouette permits ready installation in low-ceilinged projection rooms.
- • • • •

# The Futura Comes in Three Ratings:

- **FUTURA I** For economy of operation with 11mm carbon trim burning at 75 to 105 amperes.
- **FUTURA II** with automatic crater positioner for 13.6mm carbon trim burning at 120 to 160 amperes.
- **FUTURA II** with automatic crater positioner for 11mm carbon trim burning at 100 to 125 amperes.

*Real value has  
been engineered  
into the Futura  
as you will discover  
on getting  
the price*



*The* **FUTURA II**  
is equipped with an

## **AUTOMATIC CRATER POSITIONER**

which maintains constant a white screen light of stable intensity and color, evenly distributed over the entire screen area. A single adjustment controls both feeds and allows tailoring of the burning rate to the length of reels, permitting more efficient use of carbons. The positive can be burned at from 7 to 20 inches per hour.

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*The*  
**FUTURA I**

is without question the most economical projection arc lamp for providing powerful screen illumination with utmost reliability. The standard 11mm carbon is burned efficiently at 75-105 amperes for both 35 and 70mm projection to result in the greatest amount of light ever delivered per carbon dollar.

**THE** *Strong* **ELECTRIC CORPORATION**  
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### FUTURA I

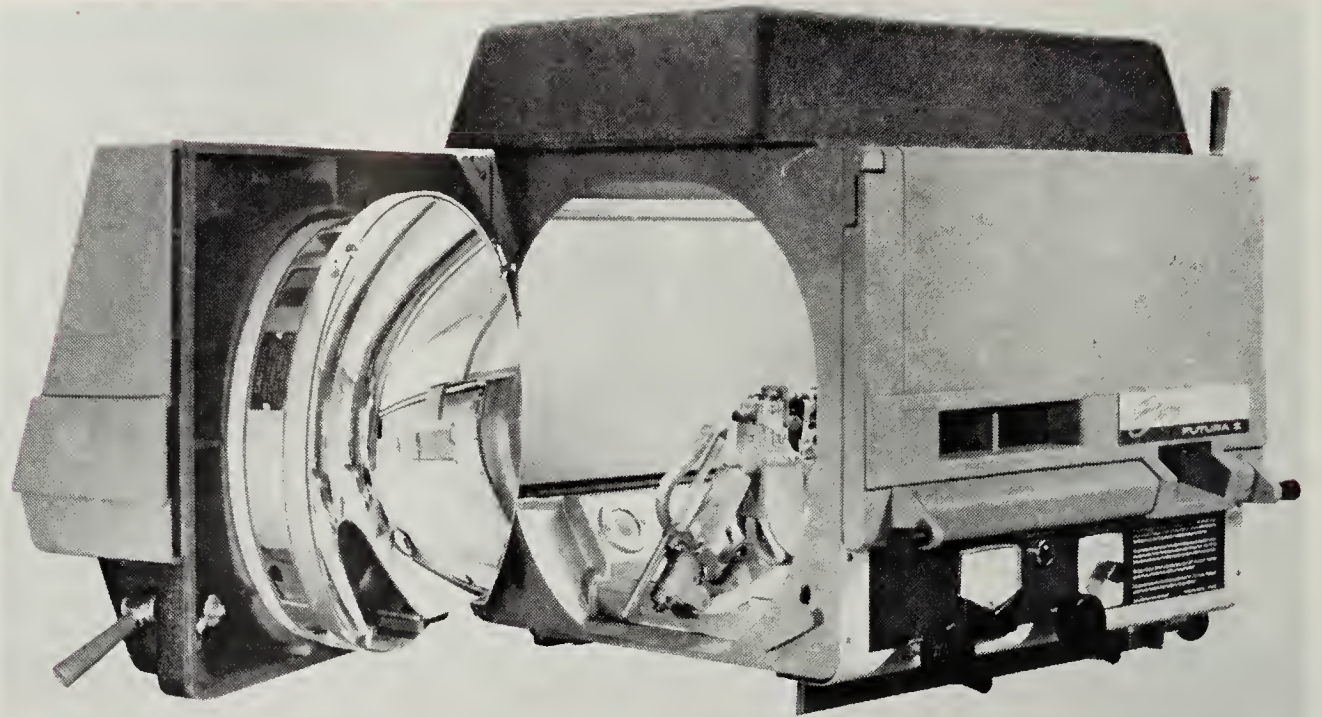
75 to 105 amps  
with 11 mm trims

### FUTURA II

120 to 160 amps  
with automatic  
crater positioner  
for 13.6 mm trims

### FUTURA III

100 to 125 amps  
auto-position  
for 11 mm trims



## Strong's Futura Arc Lamp

*In three ratings, the latest projection arc lamp's new arc imager system eliminates parallax and has been relocated for access—  
Single knob moves entire arc burning assembly into new positions*

What is said to be a new concept in projection lighting equipment, the first projection lamp to adequately fill the 35mm & 70mm needs of all indoor theatres with screens up to 65 feet and drive-ins with screens up to 120 feet has been announced by The Strong Electric Corp. Known as the Futura, this crisply sleek equipment is not only beautiful in design but encompasses, Strong officials say, the most projection lighting developments yet assembled within one lamphouse.

The optical system of this powerful direct current, angle trim, high intensity arc has been designed to match the requirements of all 35mm and 70mm projectors. A single knob moves the entire arc burning assembly in relation to the reflector focal point to make the change from 35 to 70mm or 70mm to 35mm projection.

A calibrated scale with reference pointer permits precise reset of burner focus once the 35 and 70mm positions are established. This simplicity is exclusive with Strong.

The Futura comes in three ratings: Futura I for economy of operation with 11mm carbon trim burning at 75 to 105 amperes; the Futura II with automatic crater positioner for 13.6mm carbon trim burning at 120 to 160 amperes; and the Futura II with automatic crater positioner for 11mm carbon trim burning at 100 to 125 amperes.

Highly efficient utilization of the standard economical 20-inch length carbon insures more light per carbon dollar, and permits projection of an extra reel of 35 or 70mm films per length of carbon.

A big 18-inch diameter first surface Tuf-

Cold reflector, developed by Strong and bearing a two year sliding scale guarantee is provided for use with those lamps burning at 95 amperes and above. Low aperture temperature assures perfect projection without the film damage and buckling which results in in-and-out of focus. Silvered reflectors are provided with those lamps burning less than 95 amperes. The mirror is integral with the rear lamphouse door and swings completely out of the way to facilitate retrimming, cleaning of the lamphouse, and maintenance of the reflector.

A constant curtain of forced cool air flows over both surfaces of the reflector. This results in a uniform temperature over the entire reflector surface.

The self-contained centrifugal blower ventilating system cools the carbon feed mechanism and lamp base. A jet of air is employed to stabilize the arc.

For arc currents below 135 amperes a choice is offered of water cooled silver contacts or heavy duty long life air cooled positive carbon contacts. For currents above 135 amperes, water cooled contacts are provided.

The Futura has a new type arc imager system, redesigned to eliminate parallax, and relocated for the full convenience of the projectionist. Other features include a streamlined ammeter for reading the current at the arc, an automatic trimming light and inside dowsing system. Unit construction permits instant removal of the various components for cleaning and inspection.

The Futura is of streamlined design with

a silhouette which is 25 per cent lower than other lamps of the same class, permitting ready installation in low-ceilinged projection rooms.

The Futura I was designed to be the most economical projection arc lamp for providing powerful screen illumination with utmost reliability. The standard 11mm carbon is burned efficiently at 75-105 amperes for both 35 and 70mm projection, which Strong says results in the greatest amount of light ever delivered per-carbon-dollar.

The Futura II is equipped with an automatic crater positioner which operates over the complete range of the lamp. Once the burner has been focused to the reflector a constant white screen light of stable intensity and color, evenly distributed over the entire screen area, is automatically maintained. Spot focusing never disturbs the equilibrium of the arc since the electrode spacing is not disturbed. The correct position of the positive crater is automatically controlled by a sensing element which governs the speeds of the separate positive and negative Bodine geared head motors, advancing the carbons as consumed to maintain a uniform gap length.

A single manual adjustment controls both carbon feeds and readily allows the burning rate to be tailored to the length of the reels so as to permit most efficient use of carbons. The positive can be burned at from 7 to 20 inches per hour as desired.

The use of a single Bi-Power silicon stack transformer-rectifier is recommended as an ideal power supply for two Futura lamps.






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# PHYSICAL THEATRE

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Vol. 18, No. 9

September 18, 1963

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## THE OAK VILLAGE

HOUSTON'S newest indoor theatre is located in a shopping center, which was under construction before the theatre lease was negotiated.

The theatre was designed to anchor the end of the shopping center strip with a definite emphasis, but not to be dominating feature of the overall design. The exterior material of the building proper is Mexican brick, pink in color, with panels of limestone to break up the mass of the auditorium.

The portion of the building which houses the lobby, lounge, projection room, and lease areas was lowered to provide a better relationship between the existing center and the theatre. The lobby and projection rooms are at a level slightly above the marquee which is covered with Oriental Stucco accented by panels of expanded aluminum, colored white and set in an aluminum frame.

The theatre attraction board is mounted on the marquee and is also white with black letters. The soffit of the marquee is lighted by means of recessed strip lights over a

suspended aluminum grille ceiling.

The floor of the outer lobby is exposed washed terrazzo in a rust color to match portions of the interior. A mosaic tile pattern is used over the entry for emphasis and is an overall tone of blue. This tile is also used at the box office for color and as a protective material against soiling. The entrance doors and frames are aluminum with solar bronze heat absorbing glass. The bronze glass also recalls the general color scheme.

The interior colors are a combination of blue, rust, white, and gold, with walnut interior doors and fixtures. The carpet is made up of rust, tan, and maroon, with white accents. The walls of the foyer and lounge are plaster painted white with gold flecks. A large antique mirror and gold vinyl wall covering decorate the east wall of the lounge. Walnut benches with blue vinyl covers complete the decorations of the foyer and lounge.

The ceilings are all acoustical plaster painted bone white. All lighting in the foyer and lounge areas is recessed. Along

*(Continued on page PE-10)*

# EXTRA PROFITS

Al deProspero, editor

September 18, 1963

## Anticipate Seasonal Demands

Merchandising is not like star-gazing, fishing with a short leader dangling from a float, or a trip to the museum—though imagination may dominate the latter experiences. Though merchandising is adjudged by the impact on the consumer and the imaginative approach most often yields success, it has its more laborious aspects without which it cannot work.

Part of merchandising the articles offered at the motion picture theatre's concession stand consists of plain old-fashioned work. There is paperwork—inventories that must be taken, orders placed. Then, there is the task of physically getting yourself down to the stockroom to assure that proper rotation is being practised or that adequate reserves are being maintained. There is a certain amount of policing necessary to see to it that standards of cleanliness and good appearance are met by the staff.

One of the routine jobs that should be undertaken by the conscientious concession supervisor is evaluating his current line for possible changes. This is an especially timely month for so doing, since the busier holiday season is just around the corner.

Too, the public's taste undergoes seasonal change, and the appetite for certain items is traditionally whetted by cooler weather. One of the items that seems to prove this is chocolate. Candy bars, bar chocolate, chocolate-covered fruits and nuts, and other items should be given an added boost after the summer weather starts to yield to autumn. Remember that, due to the lack of refrigerated display cases in common outlets like drug stores years ago, chocolate vanished from the public's eye during the hot months.

Gift boxes of chocolates were most in demand during fall and winter months. Today, although shipping and advances in air conditioning and refrigerated cabinets make possible the year-round sale of chocolate items, the seasonal upsurge in sales continues. Chocolate, like pumpkin pie, does best come autumn and winter, and the wise concessionaire knows how to regulate his menu according to the subtle changes in his patrons' tastes.

The institutional advertising program of the candy manufacturers will probably continue during the coming season to emphasize certain favorable features of candies and attempt to minimize others. In your own, in-theatre merchandising efforts, you might look

to the strong selling points in the large manufacturer's advertising materials or the institutionals for guidelines.

Some of these stress, as you will recall, the point that 'candy is energy.' Others seek to combat the disfavor that befell candy when the country became cavity and calorie conscious. 'Candy is wholesome food' reflects the strongly positive counter approach. You can pick up many things of this sort and incorporate them into your back-bars or stunt promotional activities.

It is also the season to line up the candy specialties that you will use during the Halowe'en, Thanksgiving, and Christmas holidays. Promotions for these specialties should be worked out in advance if you expect them to yield the profits they can. Anticipation of this kind, plus the steady attention to the lesser details of running your operation, can form the solid foundations a successful and profitable merchandising effort requires.

Merchandising concessions materials during these peak demand, holiday seasons is actually easier than at other times of the year. The concession worker will have available pre-prepared promotional materials for dressing up the counter and back bar that are not found in such quantity and variety at any other time. To ignore these visual sales aids is to pass up proven profit generators.



Seen is handiwork of 15 year old concessions worker Otto Pruder, Holly Theatre, Holly Springs, Miss., in connection with the annual Pepsi-Popcorn Contest. Theme of promotion was 'Fiesta Week.' Resourceful youth did all decorating from odds and ends found in the theatre's store room and materials promoted from local grocers.

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

### Popcorn Fall Festival Offers Sales Perk-Up

CHICAGO—September is kick-off month for the 1963 Popcorn Fall Festival. A strong advertising and merchandising campaign has been planned by The Popcorn Institute here to aid in boosting concessionaires' sales of popcorn from September through the Christmas season.

Focal point of the drive will be National Popcorn Week, October 24-31.

According to the Institute, support for the 1963 campaign will be devoted in four principal areas: magazine and outdoor advertising, publicity in both national and local media, point-of-sale merchandising and trade promotion.

Morton Salt Co. and Corn Products Co. are the leading participants in the Festival again this year. Morton has taken a full schedule of advertising in major consumer magazines and will also feature popcorn on some 4,000 full-color thirty-sheet billboards in approximately 500 major markets during September and October. Corn Products will show popcorn and Karo Syrup in national publications during November and December.

The Popcorn Institute has released publicity to more than 2,000 newspapers and magazine editors and radio and television home service program directors. Special features have been developed for several major consumer magazines and will appear during the fall months.

The Institute, representing producers of 85 per cent of the world's popcorn, will emphasize the fact that popcorn consumption continues to increase.

The teen-age market will be reached by thousands of informational kits concerning popcorn nutrition and popcorn recipes. These kits, released under the auspices of the Institute, will be sent to high school home economics teachers across the nation.

Anida Johnson of Chicago, recently crowned 1963 Popcorn Princess, will make special guest appearances during National Popcorn Week. These visits will effectively underscore the popularity and versatility of popcorn snacks for the public.

Concessionaires will be able to bring the full impact of the promotion into their theatres by creating special displays and using various point-of-sale materials available from popcorn suppliers or the Popcorn Institute.

# Another Great 70mm Release



Never in motion picture history has any picture had so many people pay so much money to see it in so short a period of time! Already called "the top grosser of all time," Cleopatra, a Todd-AO release, opened at 44 theatres in the U.S. and Canada through August. All 44 theatres are equipped with 70mm projectors... and 30 of them have Norelco 70/35's.

"Cleopatra," "Lawrence of Arabia," "Ben Hur" and "Around the World in 80 Days" are some of the many fabulous 70mm attractions already released. Many more are coming. The best

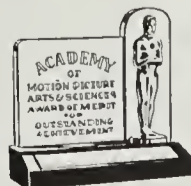
way for your theatre to share in their boxoffice power is to be equipped to show them in all their spectacular brilliance.

**A NEW NORELCO AA II UNIVERSAL 70/35 PROJECTOR** has just been developed. Incorporating 18 major technical improvements, the new AAII is world's most advanced 70mm projector. What's more, in less than 4 minutes, it converts to the most modern, rugged and troublefree 35mm mechanism, too!

**For today and tomorrow... Norelco 70/35 is your wisest investment.**

The 1962 Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

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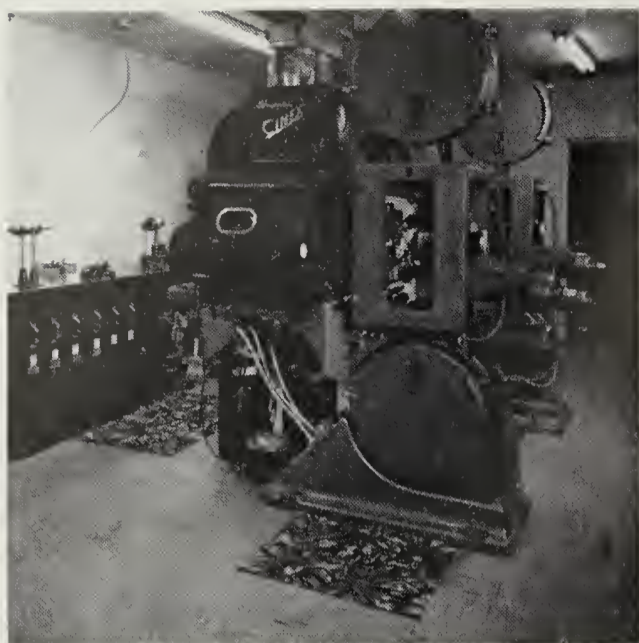


**Norelco**®  
MOTION PICTURE EQUIPMENT DIVISION

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# OAK VILLAGE THEATRE

*continued*



with, and used in conjunction with the refreshment counter, are built-in vending machines for drinks, candy, and cigarettes.

The interior of the auditorium proper is designed to accommodate one thousand viewers. The seating is divided into three general areas; the rocker loge, the smoking loge, and general seating. All seats are of the latest design with blue nylon upholstery over foam rubber cushions.

Chair standards are blue to match the ceiling.

Wall surfaces are of acoustical plaster and broken into splayed panels, painted in various shades of rusty rose. The carpet is the same as was used in the foyer and lounge. The screen curtain is full height and full width of the auditorium, made out of gold antique satin. The screen is the largest in the state of Texas built in one piece, and allows a zero projection angle, due to its height and the low second floor projection room.

All lighting is recessed and in a random pattern except for a row of spots focused upon the large gold screen

**COMFORT...**  
*where it pays off!*

Patrons of Manhattan's new Cinema I and Cinema II sit deep in the engineered comfort of TC-725 chairs by Heywood-Wakefield. Coil-spring seats and shaped, polyfoam padded backs. Designed to equal the elegant surroundings. For details, contact Heywood-Wakefield, Public Seating Division, Menominee, Mich.

**HEYWOOD-WAKEFIELD**  
EST. 1826

*brings patrons back*

## *Detroit After 16 Yrs. Of Closings*

by ARTHUR HERZOG

DETROIT—News of new building in this area comes in an increasingly speeding tempo. After sixteen years of closings, came the first new indoor, the Terrace, one years ago. This was followed last spring by the opening of the Mai Kai.

Ground was broken after Labor Day for the third theatre to be built in the area within the year, the first of three in sixteen years, the first in the suburb of Warren in twenty five years, and the first twin-auditorium house ever to be erected here.

It will be named the Carousel. Its owner is the General Drive-In Corp. of Boston, and it will be under supervision of W. T. Alexander, General's Mid-Western division manager, and will be managed by Norman Ladouceur.

The location is on Eight Mile Road on an eleven-acre tract as part of a shopping center.

## Reference Data

Building Owner: ....Oak Village Center  
 Architects: .....Richard B. Walton  
 & Woodrow Bush  
 Seating Capacity: ....1,050 seats  
 Building: .....90' x 175'  
 Location: .....Longpoint at Witte  
 Rds.  
 Carpets: .....Gulistan  
 Seating: .....Griggs Push-Back &  
 Heywood-Wakefield  
 Draperies and Houston Scenic  
 Tracks: .....Studio  
 Curtain Controls: ....Autodrape  
 Screen: .....Technikote Pearlescent  
 Speaker Systems: ....Altec  
 Sound System: .....Altec Transistorized  
 Projectors: .....Noreleo 70/35mm  
 Arc Lamps: .....Ashcraft Super Cinex  
 Lenses: .....Super Snaplite &  
 Super Sinophor  
 Generator: .....Imperial  
 Lounge Furniture  
 and Ticket box: ....Burge Mfg.  
 Ticket Machines: ....Automaticket  
 Coin Changers: .....CoinOMeter  
 Sign Letters: .....Wagner  
 Equipment Southwestern Theatre  
 Contractor: .....Equipment Co.



curtain.

The theatre is equipped for the latest dimensional projection, including 70mm, 35mm, CinemaScope and other aspect ratios.

In keeping with all its other fine appointments, the theatre features clean and attractive restrooms. The ladies room has rust colored terrazzo floors with a ceramic tile wainscot of champagne color. Above the wainscot the walls are covered with a white vinyl specked with gold. The toilet partitions are oriental red (rust).

A powder room adjoining has the same colors and has a plastic covered dressing counter with full length mirror. The powder room is equipped with benches. The men's room has the same color floor and wainscot with bone white walls. The partitions are the same as for the ladies restroom.

The area adjoining the rest rooms and lounge contains built-in telephone booths and drinking fountain.

The second floor contains the projection room, general office and additional lease space.

Each auditorium will seat in excess of 1,000 and will be served by a common lobby and box-office. Management states it will be equipped with the "finest projection and hi-fidelity sound equipment, and wide-aisle reclining chairs set in staggered rows on an inclined plane for the comfort of patrons viewing the movies."

The twin-auditorium concept was developed by General which operates fifty houses across the country.

"This type of theatre," says Alexander, "offers the flexibility of playing two different movies simultaneously or playing the same movie and starting a new show every hour on the hour for the busy suburbanites' convenience."

Announcement of still another indoor (awaiting only the approval of the Planning and Urban Renewal Commission) was just made.

This, as will be the Carousel, is also to be located in the adjacent suburb of Warren; it will seat 1,000 and will also be part of a shopping center.

The announcement was released to the press at a meeting between Warren Mayor William A. Shaw and owner George Haggarty of the Tech Plaza Shopping Center, which will undergo a \$1 million expansion program which will house the theatre, Firestone Tire & Rubber store, Detroit Federal Savings and Loan Association, Art Van Furniture & Carpet, J. C. Penny store, and a garage and car wash.

The operator of the house is the combination of the Sloans of Suburban Theatres, Goldbergs of Community Theatres, and Wisper and Wetsman. These three circuits operate nearly thirty theatres and drive-ins taken together.

## TUFCOLD FIRST SURFACE DICHROIC REFLECTORS

*The modern, long-service heat reducing mirrors with the harder than glass, flake and peel-proof front coating.*

**Produce more light on the screen because it is reflected from the front surface and does not pass through the glass twice, as with second surface reflectors.**

**Cut film gate heat 50%. Aperture and lens never get hot. Make constant refocusing unnecessary. Stop emulsion deposit on film track. Prevent unnecessary wear on projectors.**

*And they're*  
**GUARANTEED 2 YEARS**  
*—twice as long against*  
*coating deterioration!*

*The lowest cost way to brighter pictures is to replace those old reflectors with TUFCOLDS. Immediately available in the type and size you need.*

**THE *Strong* ELECTRIC CORP.**

**21 CITY PARK AVENUE • TOLEDO 1, OHIO**



# Letters to the Editor . . .

## From SAN FRANCISCO

Dear Sir:

I enjoyed reading your article, "The Plight of the Theatre Manager," and what particularly interested me was the letter from a manager regarding his problem of securing a decent wage for the hours put in. If he is still interested in a position in California, have him send me an application with his history.

I operate small theatres but the managers share in the profits, and if he is as good as he says he is maybe he should come to California.

kindest regards,  
Homer I. Tegmeier

## From MINNEAPOLIS, MINN.

Dear Sir:

I have read your excellent Special Report—"The Plight of the Theatre Manager"—in the July 17th issue MOTION PICTURE EXHIBITOR.

Many in this industry will feel as I do, that you have hit every nail on the head from beginning to end, stripping the situation down to the bare truth. Unfortunately, we both know that the "yawning in the back row" will continue once the dust has settled and the good resolutions allowed to be forgotten, unless we keep up the momentum from here onwards.

We are in trouble in our profession because we have not kept up with the age. It is not violent change that is going to transform the world. It is not the earthquakes or the tides of history that are bothering us. It is the slow, quieter changes of the family, in relation to the things we have to offer and the competition that has grown greater. And in my

view, there are many managers and exhibitors who will not adapt to change. They are not only underplaying the change but are deploring change, inciting opposition to change.

It will come hard for some to climb out of the orthodox rut and accept this new challenge. But once they have made the transition, the whole thing and concept will become exciting and supremely right.

You have spoken for many of us in the managerial field, as well as the whole industry, who surely must benefit from any betterment of the situation. And I, for one, would like to do something about it. We can train the finest managers and put them into the finest theatres, but wouldn't it help somewhat if we had an Association of theatre managers that would continue the good work amongst its members in striving for those high standards, both for self and for employer?

We could endeavor to give the profession the status it rightly deserves, dedicating ourselves to raise the standards within the theatres we manage. And if, as you suggest, the exhibitors will make an issue at their annual conventions to the questions of "why more people aren't going to the movies," then we as managers must be ready to face the challenge and drive forward to lift up the professional standards of running a theatre. We must be ready to play our part in more ways than one, and in numbers we can help more and better than just once voice crying in the dark. We can see to it ourselves that those who are dedicated to this profession continue to raise the quality of our labors by weeding out the wheat from the chaff.

The Association, as envisioned by me, would admit only those members who had served a number of

years in a managerial capacity. They would have to prove their record and capabilities before entrance.

In the case of those circuit managers who—as you state—are justly exempted from the general indictment, they could be sponsored or recommended on their record with that company. It would also serve to give an exhibitor notice that the manager he hires is worthy of his profession and not any Tom, Dick or Harry that is graduating from the ranks of janitor with only an ambition to put on a white shirt and tuxedo, thus becoming just another dressed-up doorman, of whom there are too many already.

It would give all managers the opportunity of keeping in touch, of exchanging ideas and professional know-how, say in a monthly newsletter or publication. Association identification would be provided so that they may meet with their fellow members in other parts of the country when passing through. At present, we only have word of mouth.

It would also give some collective bargaining for some of the fringe benefits now denied to the small theatre manager or the individual working in a one-theatre business. Counted in numbers, it would be practicable and feasible to negotiate group hospitalization and life insurance policies with reputable insurance companies, to be made available to members of the Association.

There could be an annual meeting, as is the case with other associations, and one presently being carried on by the Association of Auditorium and Arena Managers. This would provide an opportunity for discussions and business sessions, and to have speakers from different fields give the latest in public relations, business administration, and other allied subjects to keep the manager abreast of the latest developments.

It is not enough that you write this superb indictment or that the problem is covered by exhibitors at their annual conventions. We, as managers, are the ones who have to carry out the final test. It is we who are being judged by John Q. Public and we must raise our heads and sights to the future and be ready to meet this challenge. It is our living, our bread and butter, and unless we get organized on a united front to better the status of management and the job of running the future theatres, then all the words and good resolutions will be worth nought. It will be the old story of going to set the world on fire, then running out of matches.

We realize that the changes are taking place and, as you state, we need new blood in our ranks, together with those proven showmen of the past who have strived, sometimes against odds, to have their theatres up to the required standard of public approval as their entertainment home. It is not enough for us to sit back and sigh, reminiscing about our past glories. We have to look to the tomorrows and ACT NOW. If we can do this and get organized, then there is hope that new blood will be forthcoming, that we can press for the right educational and practical training of management. We will give it the follow through which is the basis for any successful undertaking.

I am ready to go forward and devote my time and attention into getting this organized on a professional level as other groups have done in their business or industry. We need those managers who believe, as I do, in the future, and are prepared to work diligently for the standard of their theatre and profession. All phases of the industry can offer their views and suggestions for discussion, with the valid points then incorporated into the rules and regulations. In fact, everything that is for the good of our profession is worth a hearing.

Yours very sincerely,  
John Kirby

## From BALTIMORE, MD.

Dear Sir:

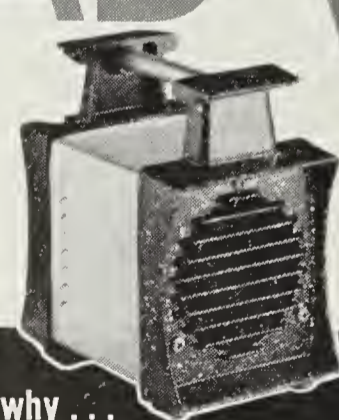
Your recent article on "The Plight of the Theatre Manager" could be the composite story of a lot of us . . .

A MARYLAND EXHIBITOR

*Buy the proven best!*

# EPRAD

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**world's largest selling in-a-car heater . . . here's why . . .**

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Circuits using GOLDEN HOTSHOT HEATERS include . . .

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. . . and hundreds of other Leading Exhibitors!

**ONE YEAR WARRANTY** against defects in material and workmanship.


See us at T.O.A. Convention, Oct. 27-31, 1963, Americana Hotel, New York City, Booth 34.

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# EPRAD

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## Goldman Building In Phila.

PHILADELPHIA—William Goldman, president of William Goldman Theatres, Inc., announced completion of arrangements for the construction of a new 2,000 seat theatre in the Boulevard Section of Greater Northeast Philadelphia near Red Lion Road. The new luxury showplace will be similar to the recently opened Orleans Theatre, Philadelphia. The site is approximately six miles from the Goldman Orleans in a rapidly expanding industrial and residential area embracing the North Philadelphia airport.

Goldman said preliminary discussions and negotiations for the new theatre have been underway for over six months. Like the very successful Orleans Theatre, the yet-to-be-named showplace will offer unlimited free parking facilities, the same extra wide screen (largest in the City) as well as similar beauty, utility and patron comfort.

Plans call for the installation of the same ultra modern projection equipment that has met with such favor with Orleans Theatre patrons. The equipment provides facilities for projecting the most important screen productions in 70mm, Todd-AO, Super Technirama or conventional CinemaScope and standard 35mm. The auditorium will be furnished with the luxuriously upholstered push-back chairs which have become a hallmark of all Goldman Theatre operations.

The new theatre will present the best of all the films direct from their first-run showings in Center City. In some instances, first-run attractions will be booked into the new showplace simultaneously with other leading theatres in other areas of the City. Goldman stated, "We have been so impressed by the reception accorded our Orleans Theatre that we are determined to make this new operation every bit as big, as beautiful, as carefully booked and managed with patron comfort and service first and foremost in mind.

"It will not be a big brother or twin to the Orleans," said Goldman, "for we plan to build it to be as unique and individual in concept as modern theatre designing can make it. If patron acceptance is a measure of success, we certainly hope the people of the Greater Northeast will recognize a close relationship between the two theatres. No expense will be spared to make it an amusement center of which this populous area can well be proud!"

## Odeon Theatres Adds Three

TORONTO—Three new theatres were added to the 96 theatres of The Odeon Theatres (Canada) Limited recently. The Don Mills, Metropolitan Toronto, the 800 car Odeon Queensway Drive-in, Ottawa, and the new 1,000 car Odeon Drive-in in Winnipeg brings to eight the number of new theatres added by the company in the last nine months. Two of these were indoor theatres, and six drive-ins. Three of the latter are new establishments, built at an average cost of \$500,000 each. The others, the Odeon Dufferin Drive-in in suburban Toronto, the North Bay Drive-in, and the New Westminster Drive-in in British Columbia were taken over from their previous independent owners.

In addition, the company has undertaken an extensive renovation program for its existing theatres. Theatres as far apart as the Odeon Casino, in Halifax, Nova Scotia, and the Odeon Theatre, Vancouver, B. C., have been stripped to the bare walls, refurnished and re-equipped, in the biggest modernizing project undertaken in the last decade.

## Coke Sponsoring Banquet

NEW YORK—John H. Stembler, president of theatre owners of America, has announced that the Coca Cola Co. will sponsor TOA's "President's Banquet," which will be held in the Imperial Ballroom of New York's Americana Hotel on the evening of October 31st.

The gala function, which will wind up TOA's four-day Convention, will, for the tenth consecutive year, honor a "Star of the Year."

The recipient of this year's award has not yet been announced. In the past, the honor has gone to such outstanding boxoffice stars as Gregory Peck, John Wayne, Doris Day, Jerry Lewis, Deborah Kerr, Rock Hudson, William Holden, and James Stewart.



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**Norelco AA II UNIVERSAL 70/35  
Academy Award Winner!**

The Academy's award for the Norelco 70/35 projector marks the highest recognition of Norelco's precision, design and engineering. Norelco combines into one mechanism a complete projector with optical and magnetic reproducers, upper and lower magazine geared and interlaced as one intricate unit. Every possible consideration has been incorporated for simplicity and ease of operation. The Norelco 35mm projector is engineered to the same high standards and specifications as the Norelco AA II 70/35.

Norelco Projectors join Ballantyne's complete selection of indoor and drive-in theatre equipment. Ballantyne has long offered finance plans ideally suited to the theatre industry. Now, keeping pace with modern business conditions, Ballantyne offers complete theatre equipment leasing programs, including a seasonal payment plan for drive-in theatres.

**BUY-LEASE-FINANCE COMPLETE THEATRE EQUIPMENT**

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1712 Jackson Street Omaha, Nebraska 68102

**325 - 444 - 555  
are mighty important figures**



**if you want more income!**

There's an old saying that "a penny saved is a penny earned" and there's no more certainty of this than in the figures below. These are real dollars not theoretical figures.

★ ★ ★  
If you are using a 90 Volt Motor Generator on 8 and 9mm Suprex Carbons 40 hours a week, 52 weeks a year at 3 cents per KWH you're throwing away \$325.28 a year. At 4 cents per KWH you're throwing away \$444.70, and at 5 cents a KWH you're throwing away \$555.88. At 72 hours a week these values nearly double. A Model 80RTK2 KNI-TRON Silicon Rectifier lists at ONLY \$650.00. WHERE CAN YOU GET SUCH A HANDSOME RETURN ON YOUR INVESTMENT?

Call your supply dealer right now, or write Department P.

**THE KNEISLEY ELECTRIC CO.**

**P.O. BOX 1506**

**TOLEDO, OHIO, 43603**

# COKE UNVEILS NOVEL AD PLANS

CHICAGO—A simultaneous change to a new unified advertising theme coupled with a new overall marketing approach for Coca-Cola was announced here. The new program was revealed at one of a series of sixteen special Coca-Cola Bottler group meetings being held during this month around the country.

J. Paul Austin, president of The Coca-Cola Co., who personally presented the program, said that it "has produced the most spontaneous and enthusiastic reception from bottlers of any marketing approach to date."

Austin added that this was the first time in the history of the product that so comprehensive a program had been devised. It will involve all elements of the company's sales effort including advertising, promotion, equipment and even graphic materials such as letterheads and virtually everything else printed concerning Coca-Cola.

The new program will be centered around a single slogan: ". . . things go better with Coke." In describing the program, Austin stressed that it will be completely unified.

"The company will launch a one sight, one sound, one sell approach. The new theme was evolved after more than two years of intensive market and consumer research. Among other things, this research revealed clearly that Coke provides a sort of social catalyst in innumerable areas of day-to-day activity."

The company said that in the course of research which led up to the program more

than 20,000 personal depth interviews were conducted. Every element of the program—graphics, music, copy, even individual performers—was thoroughly tested on consumers before inclusion in the overall program.

The presentation to bottlers pointed out that a special graphic "signet" depicting the theme words is appearing on all material concerning Coca-Cola. The same graphic treatment will be used as a signature and a "time-lapse" device in television commercials as well.

Original music has been written for background on broadcast advertising with the lyrics repeating the theme line in many special situation variations. Different arrangements and rhythms will also be used depending on the subject, but the central melody will remain the same.

It was pointed out that immediate plans call for placing more radio and television advertising—nationally and locally—behind the campaign than has ever before been used for a single product. Heavy use of print media, both consumer and trade, is also planned.

One particularly unusual aspect of the program is that, for perhaps the first time in advertising history, an entire 15-month campaign—including all design and production—was completed and announced to the sales and bottler organization as well as released publicity before the first advertisement in the series is published.

The advertising agency for The Coca-Cola Company is McCann-Erickson, Inc.



## TEEN-AGERS ARE TIRING OF TWISTING!

They're turning to other diversions and THERE'S your chance to make em movie-minded! Start with making your seats inviting and cozy. Confidentially, older folks like it, too! Let us check your needs with you. Our budget-g geared ideas will delight you, . . . and attract the young-set back. Phone us today.

### Now Available The New "MASCOFOAM" Seat Cushion

More durable, more comfortable, safer! Fire & moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR  
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MANUFACTURERS  
Foam Rubber & Spring Cushions back and seat covers.



DISTRIBUTORS  
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.

A Division of

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REMODELING—REDECORATING?  
Send us the details—photos if available

## Exhibits Warned Of Increased Thievery

GROTON, CONN.—"A growing American affluence will bring more than an eager, amusement-minded public to your doors; it will also bring an increasing number of employees bent on sharing that new business with you."

Addison H. Verrill, president of Dale System, Inc., nationwide business-security organization, estimated that "thefts by employees in theatres and theatre concessions have increased by 4.9 per cent during the first six months of this year." He spoke before theatre exhibitors and concessionaires attending the combined annual convention of the Theatre Owners of New England and the Theatre Owners of Connecticut in the Griswold Country Club here.

"As all American business gets better, as the theatre and refreshment industries take a larger share of the consumer's dollar, the employee thief will reach out for a larger share too—unless management decides to stop him," Verrill said.

"The general rise in employee thefts in all business since 1950 has not skipped the theatre and concession industries," he said. "Our case-history study of 3,500 entertainment sources across the country turned up just a handful—less than 2 per cent—where no known theft existed, and very few where employee thievery had not increased since we completed our last survey almost a year ago.

"Every case of theft we noted, without ex-

ception, was one that could have been prevented by management alertness," Verrill said.

"We found conventional theatres where managers closed box offices 45 minutes early each night, but continued to sell tickets for private gain. We found drive-in theatres where refreshment stand attendants worked hand in hand with truckers, signing for a part of assigned deliveries and splitting resale profits after the remainder was sold elsewhere. We found drive-ins where cashiers made several times their salaries in unreported ticket sales."

Verrill warned that a strong system of theft control, "properly and continuously enforced," is the only way management can hope to curb the rising tide of employee theft.

"Screen your job applicants carefully to weed out the person who would hurt you," he urged. "The best way to do this is with the polygraph or lie detector. It can learn in just one hour what no routine background check possibly can.

"Have periodic checks made of your employes as well, by use of undercover aides posing as your employes and with the polygraph. But perhaps most important," he said, "publicize to your employes that theft will not be tolerated. A clear declaration that management is maintaining a tough attitude toward theft is your best weapon and will go a long way toward removing temptation."

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart





FROM LEFT TO RIGHT—Melvin R. Wintman, vice president and general manager of General Drive-In Corp.; Walter Reade, Jr., chairman of the board of Walter Reade-Sterling, Inc.; and Phillip Levin, Blue Star Shopping Center, looking over plans for the new Blue Star Cinema, to be constructed in early 1964 as a joint General D-I & Reade-Sterling venture.

## New Kodak Research Div.

ROCHESTER—The Kodak Research Laboratories have organized a new photomaterials division and named Dr. Scheuring S. Fierke as its head, it was announced today by Dr. Cyril J. Staud, Eastman Kodak vice-president in charge of research.

“For the past several years, the Kodak Research Laboratories have made investigations into a wide variety of systems for image formation, both chemical and physical,” Dr. Staud stated. “This work has been carried on successfully by the chemistry and physics divisions of the laboratories. It is expected that the activities of the photomaterials division will supplement these research programs.

“The new division will consolidate and intensify research and development work in such areas of interest as photo-sensitive resins, electrophotography and thermography.”

## demonstrations

on matte screens up to 40 ft. and on gain screens up to 45 ft., show brightness comparable to intermediate size lamps using copper coated carbons with

## NEW

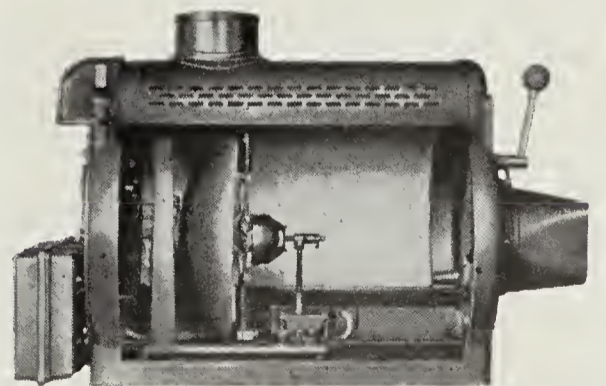
### XETRON LAMPHOUSES

by Cinemeccanica, leading motion picture equipment manufacturers

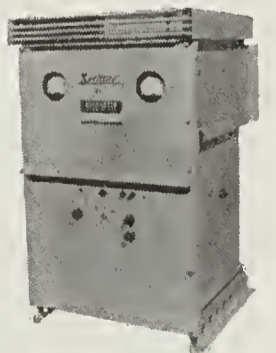
### XETRON POWER SUPPLIES

by Christie Electric Corp., makers of the finest power supply units

*Employing the compact XeNON Arc, for the ultimate in screen brightness*



XeTRON 900/1600/2500 watt Lamphouse complete with associated optics, heat-transmitting hard, front-coated 16" reflector, auxiliary mirrors and starting devices.



Full Warranty for Xenon compact arc bulbs can be expected from XeTRON Silicon Power Supply by Christie Electric Corp.

Literature on Request

**XETRON**

division of **CARBONS, Inc.**, Boonton, N. J.

## WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE

### Please Check:

- ASHCRAFT MFG. CO., INC., C. S., Projection Lamps and Rectifiers
- BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., Complete Theatre Equipment Leasing, Norelco 70/35 mm Projectors
- CARBONS, INC., Lorraine Carbons
- COCA-COLA CO., THE, Coca-Cola
- EPRAD, INC., Golden Hot-Shot In-Car Heaters
- HEYWOOD-WAKEFIELD CO., Theatre Seating
- KNEISLEY ELECTRIC CO., THE, Silicon Rectifiers
- MASSEY SEATING CO., Theatre Seat Rehabilitation
- NATIONAL THEATRE SUPPLY CO., Simplex X-L Transistor Sound Systems
- NORTH AMERICAN PHILIPS CO., INC., Norelco AA II Universal Projectors
- STRONG ELECTRIC CORP., THE, Projection Lamps, Tufcold Reflectors
- WESTERN ELECTRONICS CO., Rebuilt Drive-In Speakers
- XETRON DIV., CARBONS, INC., Xetron Lamphouses, Power Supplies

### LIST ITEMS

\_\_\_\_\_

ISSUE OF SEPTEMBER 18, 1963

NAME \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE \_\_\_\_\_

**MOTION PICTURE EXHIBITOR**

317 N. Broad St., Philadelphia, Pa. 19107.

## Maintenance Slide Rule

A new plan to cut cleaning maintenance costs developed by members of the National Sanitary Supply Association uses engineering techniques and a specially designed slide rule. The slide rule, officially known as the "Area Cleaning Time Calculator," simplifies and speeds up the mathematical work involved in cleaning maintenance surveys and cost estimates. It is also employed to spot check the efficiency of cleaning operations.

The slide rule is based on the average cleaning time figures collected by nearly 1300 N.S.S.A. sanitary supply manufacturers and jobbers from all parts of the country. Twenty-one separate cleaning operations are listed on the back of the rule. The approximate time in minutes and hours per 1000 square feet is obtained by setting the indicator arrow on the desired operation. By using this time factor, any cleaning task listed on the rule can be estimated. It requires two steps. The length and width of the area is set on one scale; the total time in hours per day, week, month or year may then be read directly on the scales below. Annual costs are as simple to figure as daily.

Members of N.S.S.A. have a wide range of industrial motion pictures, film strips and slides to help train custodial staffs. They also conduct regular training schools and seminars which cover subjects as maintenance planning, the care and use of equipment, modern floor care, cleaning of windows, walls and ceilings, and washroom care. On-the-job demonstrations and class instruction teach the custodian proper work habits and make it easier for him to perform his duties in substantially less time.

A full line of bulletin board posters illustrate approved methods of cleaning stairways, classrooms, toilets and floors. Five new posters on manual and machine dishwashing give step-by-step instructions recommended by the United States Public Health Service.

The above material may be obtained through your local N.S.S.A. supplier.

## Broumas Opens N.Y. House

POUGHKEEPSIE—The Hudson Plaza Theatre, owned by John Broumas and located in the Hudson Plaza Shopping Center opened here recently with ceremonies attended by civic officials, and Broumas executives.

Poughkeepsie Mayor Vic Waryas cut the ribbon marking the opening of the luxury 900-seat theatre, which is the forerunner of a number of deluxe theatres to be located in shopping centers.

The Hudson Plaza Theatre was completed under a "turnkey" arrangement by Ballantyne Instruments and Electronics, Inc. of Omaha, Nebraska. Ballantyne is a division of the ABC Vending Corp.

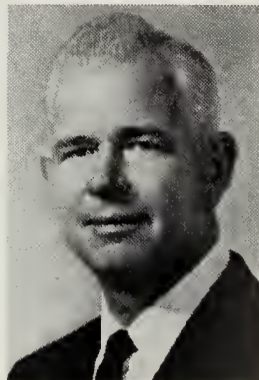
Broumas furnished the theatre structure with electricity, plumbing, and heating installed, and then turned it over to Ballantyne to complete the job of readying the theatre for opening. Ballantyne designed and laid out the theatre interior, and supervised the installation of sound and projection equipment, screen and screen frame, seating, carpeting, draperies, box office, foyer and lobby.

The Hudson Plaza Projection Room is equipped with two Norelco 70/35 AA II Universal 70/35 Projectors with Strong arc lamps. Teamed with the projectors is Ballantyne's full six-channel transistorized sound system. Other equipment and furnishings in the theatre include Ideal Seats, Gold and Blue Bordered stage as well as wall draperies by Metropolitan Stage Equipment, Inc., Mohawk Carpets and Williams Screen. Altec Service Co. supervised projection installation.

Coordinating the project for Ballantyne were Edward Nelson, vice president, and R. L. Johnson, director of theatre operations.

## New President, Chairman of the Board at Pepsi

NEW YORK—Promotions in management at the highest level in response to the heavier demands on top management brought on by



KENDALL

dramatic growth were today announced by the Board of Directors of Pepsi-Cola Company. Herbert L. Barnet, president since 1955, was elected to chairman of the board, and, on Barnet's recommendation, Donald M. Kendall was elected to succeed him as president and chief executive officer. Kendall's highly successful career in marketing and management in Pepsi is well known in the industry. For the past six years as president of Pepsi-Cola International, Ltd., Kendall had been in charge of the Company's business outside the United States and Canada. Under his leadership expansion abroad has been all but spectacular; sales have more than tripled, income has risen so sharply as to constitute a major contribution to total Company earnings, and the number of countries in which Pepsi is sold has more than doubled to its present distribution in one hundred and two countries. A vigorous and athletic man of 42 years of age, a decorated Naval Aviator in World War II, Kendall joined Pepsi in 1947 as a salesman of fountain syrup, within five years had risen to vice-president for national accounts, in 1957 became vice-president in charge of marketing, and a few months thereafter was made president of Pepsi International. He lives in Locust Valley, Long Island, with his wife and children, is a member of Piping Rock and

other clubs, and holds various decorations from governments and trade groups in several countries.

Barnet, aged 53, who joined Pepsi in 1949 after some fifteen preceding years of legal work for the Company, is widely known throughout the country for his outstanding career in marketing and business leadership. He has previously been vice-president in charge of national accounts and executive vice-president. During his presidency of eight years each quarter of each year the Company's sales and earnings have risen above those of the preceding



BARNET

parallel period.

Barnet holds directorates in several other companies, is a board member and leader in a host of civic and philanthropic organizations, and resides in New York on Park Avenue with his two minor sons.

These promotions, the board revealed, will permit a broader distribution of the heavy work load on top management resulting from thirteen years in which Pepsi has shown the largest growth in its industry in the United States, has expanded into some ninety additional countries overseas, and has introduced new products like Teem, Patio Flavors, and Patio Diet Cola.

The combination of experience, talent, and vigor, the Board said, will insure effective coordination of management responsibilities and the opportunity for more dynamic growth of the Company in the years ahead.

# ASHCRAFT

CORE-LIGHT

SUPER CINEX

CINEX SPECIAL

PROJECTION LAMPS

AND HIGH RECTANCE

MULTI-PHASE RECTIFIERS

★

World's Standard

of

Projection Excellence

**FREE!**

Send us one old drive-in theatre in-car speaker. We will rebuild—FREE. You test—before you buy.

Act NOW! Send Speaker TODAY!

**WESTERN ELECTRONICS CO.**

3311 Houston Ave., Houston 9, Texas

Send speaker only; not the case

## New Jersey D-I Readied

NEW JERSEY—An 1800 car drive-in motion picture theatre is under construction on the White Horse Pike, just off Route 295, in Lawnside, N. J., according to an announcement made by Samuel Shapiro, president of the Sameric Theatres, builder and operator of the theatre. The opening is scheduled for late September.

Shapiro, a veteran of 42 years in exhibition in this area heads the newly organized Sameric Corp. Thirteen new theatres are planned and the White Horse Pike Drive-In is the third new theatre to be built by the firm.

In recent months, the King Theatre, on Route 202 in the Valley Forge Shopping Center, King of Prussia, and the Eric Theatre in the East Park Shopping Center, Harrisburg have been opened. The White Horse Pike Drive-In will be followed by a theatre in the Fairless Hills Shopping Center, Fairless Hills.

Plans for nine other motion picture houses are on the draing boards now and the announcement of their forthcoming construction will be made shortly, according to Shapiro.

Damon and Foster is the engineering contractor for the White Horse Drive-In, and Sidney Jelinek, architect. The general contractor is the Lawnside Construction Co. The equipment is being furnished by the Ballantyne Corp., a subsidiary of ABC Vending Co. Signs are being erected by Penn Neon Co., Harrisburg.

The screen will be the largest in the area

## 70mm's For Cinerama

NEW YORK—Cinerama 70 single film system will premiere Stanley Kramer's "The Mad, Mad, Mad, Mad World" in November at the New Pacific Dome Theatre, Hollywood. This will be the first time 70 mm projectors will be used for Cinerama.

North American Philips Company, Inc. announced that three Norelco 70/35 projectors, models AAII, were just shipped for this auspicious event.

with the latest in projection equipment including 70mm, making the White Horse Pike Drive-In one of the few D-I's in the east equipped to handle motion pictures filmed in this wide-screen.

The entire area surrounding the theatre will be landscaped and a large children's playground is being provided.

Two modern concession buildings are being erected and the washrooms will be finished in colored tile with colored fixtures. Spectoglaze is being used for the exterior and the interior of the buildings.

The toll booths will be finished in porcelain enamel with a giant white horse erected on top. The main attraction sign will be 45 feet high and 36 feet wide. A General Electric moon tower is being erected. It will be 100 feet high and will provide a moonlight glow without interfering with the picture on the screen.

The finest and newest motion pictures will be shown and contracts are now being drawn up for the attractions for the first four months.

# SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SEPTEMBER 18, 1963 SECTION TWO VOL. 70, No. 11

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

**KEY . . .** Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compilation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6210 PAYROLL—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
- 6302 PLAY IT COOL—MU-74m.—Billy Fury, Anna Palk—5065 (7-10-63)—Fair programmer—English
- 6305 SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

### COMING FEATURES IN ORDER OF RELEASE

- June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- Aug. CRY OF BATTLE—Van Heflin, Rita Moreno
- Oct. WAR MADNESS
- Oct. GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller

### COMING

- SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld
- STRANGLER, THE—Victor Buono

### AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

- 716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- 810 BEACH PARTY—C-100m.—(Pathe-Color; PV)—Bob Cummings, Dorothy Malone, Frankie Avalon—5069 (7-24-63)—Entertaining comedy has angles
- 705 BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 812 HAUNTED PALACE, THE—MD-85m.—(PV; PC)—Vincent Price, Debra Paget, Lon Chaney—5089 (9-11-63)—Plenty of chills in superior horror entry
- 706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 OPERATION BIKINI—D-80m.—(Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
- 714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Cordon Scott, Yoko Tanl—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralll—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angell, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half
- 805 YOUNG RACERS, THE—D-82m.—(Pathecolor)—Mark Damon, William Campbell, Luana Anders—5077 (8-21-63)—Auto racing action aimed at youthful set.

### TO BE REVIEWED

- BLACK SABBATH—(EC)—Foris Karloff
- COMEDY OF TERRORS, THE—(PV; C)—Vincent Price, Peter Lorre, Boris Karloff
- DEMENTIA # 13—William Campbell, Luana Anders—Filmgroup
- ERIK, THE CONQUEROR—(C)—Cameron Mitchell
- FEAR—Boris Karloff
- PLIGHT INTO FRIGHT—John Saxon, Leticia Roman

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

- Act One \_\_\_\_\_ WB
- Air Patrol \_\_\_\_\_ A1 Fox
- All The Way Home \_\_\_\_\_ A2 Par.
- Almost Angels \_\_\_\_\_ A1 BV
- Amazons of Rome \_\_\_\_\_ A2 UA
- America, America \_\_\_\_\_ WB
- Any Number Can Play \_\_\_\_\_ MGM
- Aphrodite, Goddess Of Love \_\_\_\_\_ Emb.
- Army Game, The \_\_\_\_\_ For.
- Arturo's Island \_\_\_\_\_ B MGM
- As Nature Intended \_\_\_\_\_ For.
- Auntie Mame—Re. \_\_\_\_\_ A3 WB

## PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

**B**

|  |    |       |
|--|----|-------|
| Balcony, The _____                         | C  | Misc. |
| Battle, The _____                          |    | Fox   |
| Battle Beyond the Sun<br>(Filmgroup) _____ |    | A-1   |
| Beach Party _____                          | A3 | A-1   |
| Bear, The _____                            | A1 | Emb.  |
| Behold A Pale Horse _____                  |    | Col.  |
| Beauty And The Beast _____                 | A1 | UA    |
| Becket _____                               |    | Par.  |
| Big Risk, The _____                        | A3 | UA    |
| Birds, The _____                           | A2 | U-I   |
| Black Fox _____                            | A2 | Misc. |
| Black Sabbath _____                        |    | A-1   |
| Black Gold _____                           | A1 | WB    |
| Black Zoo _____                            | A2 | AA    |
| Brain That Wouldn't Die, The _____         | B  | AI    |
| Brass Bottle, The _____                    |    | U     |
| Bristle Face _____                         |    | BV    |
| Buddha _____                               |    | For.  |
| Bunny Yeager's Nude Camera _____           |    | Misc. |
| Burning Court, The _____                   | A2 | For.  |
| Bye, Bye Birdie _____                      | A3 | Col.  |

**C**

|  |    |       |
|--|----|-------|
| Cairo _____                            | A3 | MGM   |
| Call Me Bwana _____                    | A2 | UA    |
| Captain Newman, M.D. _____             |    | U     |
| Captain Sindbad _____                  | A1 | MGM   |
| Cardinal, The _____                    |    | Col.  |
| Caretakers, The _____                  | A3 | UA    |
| Carnival Of Souls _____                |    | Misc. |
| Carpetbaggers, The _____               |    | Par.  |
| Carry On Constable _____               |    | For.  |
| Carry On Teacher _____                 |    | For.  |
| Castillian, The _____                  | A2 | WB    |
| Cattle King _____                      | A1 | MGM   |
| Centurion, The _____                   | A2 | For.  |
| Ceremony, The _____                    |    | UA    |
| Chalk Garden, The _____                |    | U-I   |
| Charade _____                          | A2 | U-I   |
| Child Is Waiting, A _____              | A2 | UA    |
| Children Of The Damned _____           |    | MGM   |
| Circus _____                           |    | Par.  |
| Cleopatra _____                        | B  | Fox   |
| Clown And The Kid, The _____           | A1 | UA    |
| Come Blow Your Horn _____              | A3 | Par.  |
| Come Fly With Me _____                 | A2 | MGM   |
| Come September—Re. _____               | A3 | U     |
| Comedy Of Terrors, The _____           |    | A-1   |
| Company Of Cowards, The _____          |    | MGM   |
| Condemned Of Altona, The _____         | A3 | Fox   |
| Congo Vivo _____                       |    | Col.  |
| Constantine And The Cross _____        | A1 | Emb.  |
| Cool Mikado, The _____                 |    | UA    |
| Corridors Of Blood _____               | A3 | Misc. |
| Counterfeiters Of Paris, The _____     | A3 | MGM   |
| Court Martial _____                    | A2 | UA    |
| Courtship Of Eddie's Father, The _____ | A2 | MGM   |
| Crime Does Not Pay _____               | A3 | Emb.  |
| Crimson Blade, The _____               |    | Col.  |
| Critic's Choice _____                  | A3 | WB    |
| Crooks Anonymous _____                 | A3 | For.  |
| Cross Of Living _____                  |    | For.  |
| Cry Of Battle _____                    | B  | AA    |

**D**

|                                   |    |       |
|-----------------------------------|----|-------|
| Dark Purpose _____                |    | U     |
| Day And The Hour, The _____       | A2 | MGM   |
| Day Mars Invaded Earth, The _____ | A1 | Fox   |
| Day Of The Triffids, The _____    | A2 | AA    |
| Days Of Wine And Roses _____      | A2 | WB    |
| Dead Ringer _____                 |    | WB    |
| Dementia (Filmgroup) _____        |    | A-1   |
| Devil's Hand, The _____           |    | Misc. |
| Devil's Messenger, The _____      |    | Misc. |
| Diamond Head _____                | B  | Col.  |
| Diary Of A Madman _____           | A2 | UA    |
| Dime With A Halo _____            | A3 | MGM   |
| Distant Trumpet, A _____          |    | WB    |
| Dr. No _____                      | B  | UA    |
| Dr. Strangelove _____             |    | Col.  |
| Donovan's Reef _____              | A2 | Par.  |
| Don't Give Up The Ship—Re. _____  | A3 | Par.  |
| Drums Of Africa _____             | A1 | MGM   |
| Dubious Patriots, The _____       |    | UA    |
| Duel Of The Titans _____          | A2 | Par.  |

**E**

|                               |    |       |
|-------------------------------|----|-------|
| East Of Klitmanjaro _____     |    | Misc. |
| 8 1/2 _____                   | A4 | Emb.  |
| Evasive Corporal, The _____   |    | For.  |
| Ensign Pulver _____           |    | WB    |
| Erik, The Conqueror _____     | A2 | A-1   |
| Escape From East Berlin _____ | A1 | MGM   |
| Europe In The Raw _____       |    | Misc. |
| European Nights _____         |    | Misc. |

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester  
 MASQUE OF THE RED DEATH—(PV; C)—Vincent Price  
 PYRO—(PanaColor)—Barry Sullivan, Martha Hyer  
 GOLIATH AND THE VIRGINS OF BABYLON—(Techniscope; TC)—Mark Forest  
 SUMMER HOLIDAY—(TE; TC)—Cliff Richards, Lauri Peters  
 SOME PEOPLE—(C)—Kenneth More  
 TERROR, THE—(Vistascope; C)—Boris Karloff  
 X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland

**BUENA VISTA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 135 ALMOST ANGELS—93m.—(TC)—Vienna Boy's Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
- 136 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
- 110 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
- 141 MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
- 143 SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.
- 140 SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences
- 144 SUMMER MAGIC—CD-108m.—(TC)—Hayley Mills, Burl Ives, Dorothy Mcguire—5061 (6-26-63)—Another Disney family entertainment
- YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

**TO BE REVIEWED**

BRISTLE FACE—Brian Keith, Jeff Donnell  
 HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott  
 MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGeehan, Susan Hampshire  
 TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu  
 20,000 LEAGUES UNDER THE SEA—(CS; TC)—Kirk Douglas—Reissue  
 WILD GOOSE STOP—Brandon De Wilde, Brian Keith

**COLUMBIA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 719 BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment
- 715 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
- 721 FURY OF THE PAGANS—MD-86m.—(Dyaliscope)—Edmund Purdom, Rossana Podesta—5069 (7-24-63)—Another Italian-made spectacle for the program
- GIDGET GOES TO ROME—C-101m.—(EC)—Cindy Carol, James Darren—5073 (8-7-63)—Gidget rides again in colorful entry—Filmed in Italy
- 722 JASON AND THE ARGONAUTS—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fantasy features top special effects
- 003 JUST FOR FUN—MU-72m.—Mark Wynter, Cherry Roland, Bobby Vee—5061 (6-26-63)—For lower half of program—English
- 714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
- 718 MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
- SEIGE OF THE SAXONS—MD-85m.—(TC)—Janette Scott, Ronald Lewis—5089 (9-11-63)—Fair programmer—Filmed in England
- 006 THREE STOOGES GO AROUND THE WORLD IN A DAZE, THE—C-94m.—3 Stooges, Joan Freeman—5089 (9-11-63)—Cute take-off on Jules Verne work
- 001 13 FRIGHTENED GIRLS—MD-89m.—(EC)—Kathy Dunn, Murray Hamilton—5061 (6-26-63)—Interesting programmer
- 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
- 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made

**COMING FEATURES IN ORDER OF RELEASE**

- Sept. IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
- Oct. MANIAC—Kerwin Mathews, Nadia Gray
- Oct. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
- Oct. RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
- Nov. UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley

**COMING**

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn  
 CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 CRIMSON BLADE, THE—Lionel Jeffries, June Thorburn—English  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 FAIL SAFE—Henry Fonda, Dan O'Herlihy  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisey Ballet  
 LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda  
 LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish  
 PLAY IT COOLER—Anthony Newly, Anne Aubrey  
 PSYCHE 59—Curd Jurgens, Patricia Neal  
 REACH FOR GLORY—Harry Andrews, Kay Walsh  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 STRAIT-JACKET—Joan Crawford, John Anthony Hayes  
 SWINGIN' MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donwell  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 25TH HOUR, THE—Gregory Peck, Anthony Quinn  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes  
 WHISTLE YOUR WAY BACK HOME—(C)—Feature Cartoon

**EMBASSY**

CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(TS; EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 8 1/2—FAN-135m.—Marcello Mastroianni, Claudia Cardinale—5061 (6-26-63)—Strictly for art house sophisticates and Fellini fans—Italian; English titles

**FACE IN THE RAIN, A**—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
**LANDRU**—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles  
**LOVE AT TWENTY**—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
**MADAME**—CD-104m.—(TE; TC)—Sophia Loren, Robert Hosseln—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
**NIGHT IS MY FUTURE**—D-87m.—Mal Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
**SEVEN CAPITAL SINS**—COMP.—110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**WOMEN OF THE WORLD**—DOC.—107m.—(TC)—Narrated by Peter Ustinov—5065 (7-10-63)—Informative peek at cultural and anatomical similarities of women of the world in "Mondri Cane" Fashion—Italian; English narration

### COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey  
 June **PASSIONATE THIEF, THE**—Anna Magnani  
 June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French  
 July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle  
**LOVE MAKERS, THE**—Claudia Cardinale, Jean-Paul Belmondo  
 AUG. **THREE PENNY OPERA**—Curt Jurgens, June Ritchie

### MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kerner, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
 326 **CAPTAIN SINDBAD**—FAN-85m.—(TC)—Guy Williams, Heidi Bruhl—5062 (6-26-63)—Well-made fantasy is solid entertainment—Filmed abroad  
 331 **CATTLE KING**—W-89m.—(EC)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western  
 322 **COME FLY WITH ME**—CD-109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5084 (4-3-63)—Romantic adventures of three airline hostesses  
 313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 327 **DRUMS OF AFRICA**—MD-92m.—(MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program  
 311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufman—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 330 **FLIPPER**—D-90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment  
 320 **FOLLOW THE BOYS**—MUC-95m.—(PV; MC)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles  
 317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
**HOW THE WEST WAS WON**—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
**HOOTENANNY HOOT**—MU-91m.—Peter Breck, Rutha Lee, Pam Austin—5089 (9-11-63)—Entertaining entry pushing new country music craze  
 325 **IN THE COOL OF THE DAY**—D-89m.—(PV; MC)—Jane Fonda, Peter Finch—5049 (5-28-63)—Fairly interesting romance  
 323 **IT HAPPENED AT THE WORLD'S FAIR**—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw  
 312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 307 **MAIN ATTRACTION, THE**—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy  
 340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 403 **MURDER AT THE GALLOP**—CD-81m.—(PV)—Margaret Rutherford, Robert Morley—5065 (7-10-63)—"Miss Marple" returns in another delightful mystery-comedy—English  
 355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 324 **RIFIFI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan  
 306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain  
 309 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English  
 328 **SLAVE, THE**—MD-102m.—(CS; EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made dubbed in English  
 304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 333 **TARZAN'S THREE CHALLENGES**—MD-92m.—(Dylascope; MC)—Jock Mahoney, Woody Strode—5066 (7-10-63)—Colorful Tarzan adventure—Filmed abroad  
 334 **TICKLISH AFFAIR, A**—C-89m.—(PV; MC)—Shirley Jones, Gig Young, Red Buttons—5066 (7-10-63)—Mild romantic comedy aimed at family audiences  
 314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
 356 **WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 336 **YOUNG AND THE BRAVE, THE**—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer  
 402 **V.I.P.'S, THE**—D-119m.—(PV; MC)—Elizabeth Taylor, Richard Burton, Louis Jourdan—5077 (8-21-63)—A big one with potent names—English made

### COMING FEATURES IN ORDER OF RELEASE

May **SQUARE OF VIOLENCE**—Broderick Crawford  
 July **DAY AND THE HOUR, THE**—Simone Signoret, Stuart Whitman  
 July **TWO ARE GUILTY**—(Dailyscope)—Anthony Perkins, Jean Claude Brialy  
 Sept. **ANY NUMBER CAN PLAY**—Jean Gabin  
 Sept. **VICE AND VIRTUE**—Catherine Daneuve, Annie Girardot, Robert Hasein  
 Oct. **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Padesta  
 Oct. **TIKO AND THE SHARK**—(WS; C)—Tahitian Cast  
 Oct. **TWILIGHT OF HONOR**—(PV)—Richard Chamberlain, Joey Heatherton, Nick Adams  
 Nov. **WHEELER DEALERS, THE**—(PV; MC)—Lee Remick, James Garner  
 Nov. **GLADIATORS SEVEN**—(CS)—Richard Harrison  
 Nov. **SUNDAY IN NEW YORK**—(MC)—Jane Fonda, Cliff Robertson

### COMING

**CHILDREN OF THE DAMNED**—Ian Hendry, Alan Badez—England  
**COMPANY OF COWARDS, THE**—(PV)—Glenn Ford, Stella Stevens, Jim Backus  
**FAMILY DIARY**—Marcello Mastroianni  
**GLOBAL AFFAIR, A**—Bob Hope, Lilo Pulver, Yvonne DeCarlo  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GUNFIGHTERS AT CASA GRANDE**—Alex Nicol  
**MAIL ORDER BRIDE**—(PV; MC)—Buddy Ebsen, Kier Dullea  
**MGM'S BIG PARADE OF COMEDY**—Compilation  
**NIGHT MUST FALL**—Albert Finney—English  
**OF HUMAN BONDAGE**—(PV; MC)—Kim Novak, Laurence Harvey  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley

### F

Face In The Rain \_\_\_\_\_ Emb.  
 Fair Safe \_\_\_\_\_ Col.  
 Fall Guy, The \_\_\_\_\_ Misc.  
 Family Diary \_\_\_\_\_ MGM  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Farewell To Arms, A—Re. \_\_\_\_\_ B Fox  
 Fear \_\_\_\_\_ A-1  
 Fiasco In Milan \_\_\_\_\_ For.  
 55 Days At Peking \_\_\_\_\_ A1 AA  
 Firebrand \_\_\_\_\_ B Fox  
 Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Flamboyant Sex, The \_\_\_\_\_ For.  
 Flight From Ashiya \_\_\_\_\_ UA  
 Flight Into Fright \_\_\_\_\_ A-1  
 Flipper \_\_\_\_\_ A1 MGM  
 Follow The Boys \_\_\_\_\_ B MGM  
 For Love Or Money \_\_\_\_\_ B U-I  
 For Those Who Think Young \_\_\_\_\_ UA  
 40 Pounds Of Trouble \_\_\_\_\_ A2 U-I  
 Four Days Of Naples \_\_\_\_\_ A2 MGM  
 Four For Texas \_\_\_\_\_ WB  
 Free White and 21 \_\_\_\_\_ B A-1  
 Freud: The Secret Passion \_\_\_\_\_ A4 U-I  
 From Russia, With Love \_\_\_\_\_ UA  
 Fruit Is Ripe \_\_\_\_\_ For.  
 Fun In Acapulco \_\_\_\_\_ A3 Par.  
 Fury Of The Pagans \_\_\_\_\_ A2 Col.

### G

Gathering Of Eagles, A \_\_\_\_\_ A1 U-I  
 Gay Purr-Ee \_\_\_\_\_ A1 WB  
 Giant—Re \_\_\_\_\_ A1 WB  
 Gidget Goes To Rome \_\_\_\_\_ A1 Col.  
 Girl Hunters, The \_\_\_\_\_ B For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 Gladiators Seven \_\_\_\_\_ MGM  
 Global Affair, A \_\_\_\_\_ MGM  
 Gold For The Caesars \_\_\_\_\_ MGM  
 Golden Arrow, The \_\_\_\_\_ MGM  
 Goliath And The Virgins Of \_\_\_\_\_  
 Babylon \_\_\_\_\_ A-1  
 Good Soup, The \_\_\_\_\_ Fox  
 Great Caruso, The—RE \_\_\_\_\_ A1 Misc.  
 Great Escape, The \_\_\_\_\_ A1 UA  
 Great Race, The \_\_\_\_\_ WB  
 Great Van Robbery, The \_\_\_\_\_ A1 UA  
 Greatest Story Ever Told, The \_\_\_\_\_ UA  
 Greenwich Village Story \_\_\_\_\_ Misc.  
 Gunfight At Comanche Creek \_\_\_\_\_ AA  
 Gunfighter at the O.K. \_\_\_\_\_  
 Corral—Re. \_\_\_\_\_ B Par.  
 Gunfighters At Casa Grande \_\_\_\_\_ MGM  
 Gun Hand, The \_\_\_\_\_ U  
 Gun Hawk, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB

### H

Hand Of Death \_\_\_\_\_ A2 Fox  
 Harbor Lights \_\_\_\_\_ A2 Fox  
 Haunted Palace \_\_\_\_\_ A-1  
 Haunting, The \_\_\_\_\_ A2 MGM  
 Head, The \_\_\_\_\_ B For.  
 Heavenly Bodies \_\_\_\_\_ Misc.  
 Heavens Above \_\_\_\_\_ A3 For.  
 Her Bikini Never Got Wet \_\_\_\_\_ For.  
 Hercules and the Captive Women \_\_\_\_\_ A1 For.  
 Here's Las Vegas \_\_\_\_\_ UA  
 Hook, The \_\_\_\_\_ A2 MGM  
 Hootenanny Hoot \_\_\_\_\_ A2 MGM  
 Horse Without A Head, The \_\_\_\_\_ BV  
 House Of The Damned \_\_\_\_\_ A2 Fox  
 How The West Was Won \_\_\_\_\_ A1 MGM  
 Hud \_\_\_\_\_ A3 Par.  
 Huns, The \_\_\_\_\_ A2 For.

### I

I Could Go On Singing \_\_\_\_\_ A3 UA  
 I Love, You Love \_\_\_\_\_ C Col.  
 Incredible Journey, The \_\_\_\_\_ BV  
 Impersonator, The \_\_\_\_\_ For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 In The French Style \_\_\_\_\_ A3 Col.  
 In The Cool Of The Day \_\_\_\_\_ B MGM  
 Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Invasion Of The Star Creatures \_\_\_\_\_ A1 A-1  
 Irma La Douce \_\_\_\_\_ B UA  
 Island Of Love \_\_\_\_\_ B WB  
 It Happened At The World's Fair \_\_\_\_\_ A2 MGM  
 It's Alive \_\_\_\_\_ A-1  
 It's A Mad, Mad, Mad, Mad \_\_\_\_\_ UA  
 World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.

PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson  
 RHINO—(MC)—Harry Guardino, Robert Culp  
 SEVEN FACES OF DR. LAO, THE—(WS; C)—Tony Randall, Barbara Eden  
 SMOG—(WS)—Annie Girardot, Renato Salvatore  
 VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
 VIVA LAS VEGAS—(PV; MC)—Elvis Presley, Ann Margret

**J**  
 Jason and the Argonauts \_\_\_\_\_ A1 Col.  
 Johnny Cool \_\_\_\_\_ B UA  
 Lumbo \_\_\_\_\_ A1 MGM  
 Just For Fun \_\_\_\_\_ A2 Col.

**PARAMOUNT**

DISTRIBUTED DURING THE PAST 12 MONTHS

6221 COME BLOW YOUR HORN—C-112m.—(PV; TC)—Frank Sinatra, Molly Picon, Barbara Rush—5049 (5-29-63)—Very funny comedy should roll to top returns  
 6220 DONOVAN'S REEF—CD-109m.—(TC)—John Wayne, Lee Marvin, Elizabeth Allen—5062 (6-26-63)—Sell the names and the action  
 R6301 DON'T GIVE UP THE SHIP—C-89m.—Jerry Lewis—5073 (8-7-63)—Amusing Lewis entry—Reissue  
 6217 DUEL OF THE TITANS—MD-90m.—(CS; EC)—Steve Reeves, Gordon Scott, Virna Lisi—5062 (6-26-63)—Actionful, large scale spectacle of ancient times—French-Italian co-production; dubbed in English  
 R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 R6218 GUNFIGHT AT THE O.K. CORRAL—W-122m.—(TC)—Burt Lancaster, Kirk Douglas—5056 (6-12-63)—Super western rates high—Reissue  
 6216 HUD—D-112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment  
 6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry  
 R6223 LAST TRAIN FROM GUN HILL, THE—W-94m.—(TC)—Kirk Douglas, Anthony Quinn—5056 (6-12-63)—Suspenseful, big scale western—Reissue  
 R6214 MAN WHO KNEW TOO MUCH, THE—MD-120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller  
 6213 MY SIX LOVES—CD-101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat  
 NEW KIND OF LOVE, A—C-110m.—(TC)—Paul Newman, Joanne Woodward, Thelma Ritter—5090 (9-11-63)—Entertaining comedy  
 6219 NUTTY PROFESSOR, THE—C-107m.—(TC)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again  
 6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family  
 R6302 ROCK-A-BYE BABY—C-116m.—(TC)—Jerry Lewis—5073 (8-7-63)—Highly amusing Lewis entry—Reissue  
 R6308 TO CATCH A THIEF—MYC-106m.—(VV; TC)—Cary Grant, Grace Kelly—5073 (8-7-63)—High rating entertainment—Reissue  
 R6215 TROUBLE WITH HARRY, THE—C-99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry  
 R6309 VERTIGO—MD-127m.—(VV; TC)—James Stewart, Kim Novak—5073 (8-7-63)—Names will help suspense film—Reissue  
 6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce  
 6303 WIVES AND LOVERS—C-103m.—Janet Leigh, an Johnson, Shelley Winters—5073 (8-7-63)—Loads of laughs in sophisticated comedy about romantic hi-jinks  
 6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

**K**  
 Kill or Cure \_\_\_\_\_ A1 MGM  
 King Kong vs. Godzilla \_\_\_\_\_ A1 U  
 King Of The Mountain \_\_\_\_\_ U  
 Kings Of The Sun \_\_\_\_\_ UA  
 Kiss Of The Vampire \_\_\_\_\_ A2 U  
 Kisses For My President \_\_\_\_\_ WB

**L**  
 L-Shaped Room, The \_\_\_\_\_ A4 For.  
 Ladybug, Ladybug \_\_\_\_\_ UA  
 Lady For A Knight \_\_\_\_\_ UA  
 Lady In A Cage \_\_\_\_\_ Par.  
 Lancelot And Guinevere (Sword of Lancelot) \_\_\_\_\_ A2 U-I  
 La Poupsee \_\_\_\_\_ For.  
 Landru \_\_\_\_\_ B Emb.  
 Lassie's Great Adventure \_\_\_\_\_ A1 Fox  
 Last Train From Gun Hill, The—Re.—A2 Par.  
 Lawrence Of Arabia \_\_\_\_\_ A2 Col.  
 Lafayette \_\_\_\_\_ A1 For.  
 Law Of The Lawless \_\_\_\_\_ Par.  
 Lazarillo \_\_\_\_\_ A2 For.  
 Le Amiche (The Girl Friends) \_\_\_\_\_ For.  
 Legend Of Lobo, The \_\_\_\_\_ A1 BV  
 Leopard, The \_\_\_\_\_ A3 Fox  
 Light Fantastic, The \_\_\_\_\_ B Emb.  
 Lilies Of The Field, The \_\_\_\_\_ A1 UA  
 Lilith \_\_\_\_\_ Col.  
 List Of Adrian Messenger, The \_\_\_\_\_ A1 U-I  
 Long Absence The \_\_\_\_\_ A2 For.  
 Long Flight, The \_\_\_\_\_ WB  
 Long Ships, The \_\_\_\_\_ Col.  
 Longest Day, The \_\_\_\_\_ Fox  
 Lord Of The Flies \_\_\_\_\_ For.  
 Love At Twenty \_\_\_\_\_ A3 EMB  
 Love Is A Ball \_\_\_\_\_ A3 UA  
 Love Makers, The \_\_\_\_\_ Emb.  
 Love With The Proper Stranger \_\_\_\_\_ Par.  
 Lover Come Back—Re.—B U  
 Loves Of Salamambo \_\_\_\_\_ A2 Fox

COMING FEATURES IN ORDER OF RELEASE

Nov. ALL THE WAY HOME—Robert Preston, Jean Simmons  
 Nov. FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress

COMING

BECKET—(PV; EC)—Richard Burton, Peter O'Toole  
 CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Carroll Baker, Martha Hyer  
 CIRCUS—(TC)—John Wayne, Claudia Cardinale, Rod Taylor, Rita Hayworth  
 LAW OF THE LAWLESS—(TC)—Dale Robertson, Yvonne De Carlo, William Bendix  
 LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
 SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner  
 SON OF CAPTAIN BLOOD, THE—(TC)—Sean Flynn, Ann Todd  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John

**20TH CENTURY-FOX**

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller  
 304 DAY MARS INVADED EARTH, THE—MD-70m.—(CS)—Kent Taylor, Marie Windsor—5050 (5-29-63)—Unusual, interesting programmer  
 CLEOPATRA—D-221m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertaining drama for discriminating—Made in Europe  
 312 CONDEMNED OF ALTONA, THE—D-114m.—Sophia Loren, Maximilian Schell, Fredric March—5090 (9-11-63)—Powerful, disturbing drama  
 FAREWELL TO ARMS, A—D-159m.—(CS; DC)—Rock Hudson, Jennifer Jones—5090 (9-11-63)—Fine filmization of famous book—Reissue  
 217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western  
 212 HAND OF DEATH—MD-62m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler  
 317 HARBOR LIGHTS—MD-68m.—(CS)—Kent Taylor, Miriam Colon—5069 (7-24-63)—Fair programmer  
 313 HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers  
 LEOPARD, THE—D-165m.—(CS; DC)—Burt Lancaster, Alain Delon, Claudia Cardinale—5078 (8-21-63)—Cannes prize winner is over-long entry for art, specialty spots—Italian-made  
 211 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad  
 223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English  
 302 MARILYN—DOC.—83m.—(CS; C and black and white)—Narrated by Rock Hudson—5056 (6-12-63)—Mildly impressive documentary on late Marilyn Monroe  
 307 NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England  
 319 OF LOVE AND DESIRE—D-97m.—(DC)—Merle Oberon, Steve Cochran, Curt Jurgens—5090 (9-11-63)—Romantic drama is fair entry for adults only—Mexican-made  
 316 POLICE NURSE—MD-64m.—(CS)—Ken Scott, Merry Anders—5050 (5-29-63)—For the lower half  
 306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue  
 301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy  
 309 STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama  
 308 THIRTY YEARS OF FUN—COMP-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear  
 315 YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller  
 303 YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

Sept. LASSIE'S GREAT ADVENTURE—(DC)—June Lockhart, Hugh Reilly  
 Nov. TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee  
 YOUNG SWINGERS, THE—(CS)—Molly Bee

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 GOOD SOUP, THE—(CS)—Francois Truot, Annie Girardot  
 MOVE OVER DARLING—(CS; C)—Doris Day, James Garner  
 PLEASE, NOT NOW!—(CS)—Brigitte Bardot  
 SHOCK TREATMENT—(CS)—Stuart Whitman, Carol Lynley  
 THIRD SECRET, THE—(CS; C)—Stephen Boyd, Patricia Neal—English  
 THUNDER ISLAND—Gene Nelson, Fay Spain  
 WHAT A WAY TO GO!—(CS; C)—Shirley MacLaine, Paul Newman, Robert Mitchum  
 WINSTONE AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen

**M**  
 Madame \_\_\_\_\_ B Emb.  
 Magnificent Sinner, The \_\_\_\_\_ A3 For.  
 Mail Order Bride \_\_\_\_\_ MGM  
 Main Attraction, The \_\_\_\_\_ B MGM  
 Manchurian Candidate, The \_\_\_\_\_ A3 UA  
 Man From The Diners' Club \_\_\_\_\_ A1 Col.  
 Man In The Middle \_\_\_\_\_ UA  
 Man Who Knew Too Much, The—RE—A1 Par.  
 Maniac \_\_\_\_\_ A3 Col.  
 Man's Favorite Sport? \_\_\_\_\_ U-I  
 Marilyn \_\_\_\_\_ B Fox  
 Mary Poppins \_\_\_\_\_ BV  
 Marriage Of Figaro \_\_\_\_\_ A3 For.  
 Mary, Mary \_\_\_\_\_ WB  
 Masque Of The Red Death \_\_\_\_\_ A1  
 McLintock \_\_\_\_\_ A1 UA  
 Merlin Jones \_\_\_\_\_ BV  
 Mighty Ursus \_\_\_\_\_ A2 UA  
 Mind Benders, The \_\_\_\_\_ A3 A-I  
 Miracle Of The White Stallions \_\_\_\_\_ A1 BV  
 Mondo Cane \_\_\_\_\_ A4 For.  
 Monkey In Winter \_\_\_\_\_ A3 MGM  
 Mouse On The Moon \_\_\_\_\_ A1 For.  
 Move Over, Darling \_\_\_\_\_ Fox  
 Murder At The Gallop \_\_\_\_\_ A1 MGM  
 Muriel \_\_\_\_\_ UA  
 Mutiny On The Bounty \_\_\_\_\_ A2 MGM  
 My Fair Lady \_\_\_\_\_ WB  
 My Hobo \_\_\_\_\_ For.  
 My Name Is Ivan \_\_\_\_\_ A2 For.  
 My Six Loves \_\_\_\_\_ A1 Par.  
 Mystery Submarine \_\_\_\_\_ A1 U-I

**N**  
 Nature's Sweethearts \_\_\_\_\_ Misc.  
 New Kind Of Love, A \_\_\_\_\_ B Par.  
 Night Is My Future \_\_\_\_\_ B Emb.

**UNITED ARTISTS**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 6310 **AMAZONS OF ROME**—SPEC.—92m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
- BIG RISK, THE**—D—111m.—Lino Ventura, Sandra Milo—5056 (6-12-63)—Interesting crime meller—Franco-Italian co-production; dubbed in English—Amon
- 6314 **CALL ME BWANA**—C—103m.—(EC)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope entry—Eon
- 6315 **CARETAKERS, THE**—D—97m.—Robert Stack, Polly Bergen, Joan Crawford—5078 (8-21-63)—Gripping drama of life in mental hospital—Barlett
- 6305 **CHILD IS WAITING, A**—D—102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
- 6207 **CLOWN AND THE KID, THE**—D—66m.—John Lupton, Mike McCeevey, Mary Webster—5091 (9-11-63)—For the lower half and Saturday matinees—Harvard
- 6308 **DIARY OF A MADMAN**—MD—96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
- 6307 **DR. NO**—MD—111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—Saltzman-Broccoli
- 6306 **FIVE MILES TO MIDNIGHT**—D—110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
- 6312 **GREAT ESCAPE, THE**—MD—168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
- 6302 **GREAT VAN ROBBERY, THE**—MD—73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
- 6311 **I COULD GO ON SINGING**—DMU—99m.—(PV; TC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
- 6313 **IRMA LA DOUCE**—C—146m.—(PV; TC)—Jack Lemmon, Shirley MacLaine—5056 (6-12-63)—Highly entertaining entry for adult audiences—Mirisch
- JOHNNY COOL**—MD—101m.—Henry Silva, Elizabeth Montgomery—5091 (9-11-63)—Actionful killer-gangster meller—Chrislaw
- 6231 **KID GALAHAD**—DMU—95m.—(DC)—Elvis Presley, Lois Algren—4958 (1-25-62)—Good Elvis Presley entry—Mirisch
- LILIES OF THE FIELD, THE**—CD—94m.—Sidney Poitier, Lilia Skala—5073 (8-7-63)—Heartwarming, delightful family entertainment—Rainbow
- 6309 **LOVE IS A BALL**—C—112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 6235 **MANCHURIAN CANDIDATE, THE**—D—126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 **MIGHTY URSUS**—MD—92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6215 **NUN AND THE SERGEANT, THE**—D—73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6303 **TARAS BULBA**—D—122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6226 **THIRD OF A MAN**—D—80m.—Simon Oakland, Jimmy Gaines—5091 (9-1-63)—Family programmer of mental illness—Phoenix
- 6234 **TOWER OF LONDON**—MD—79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- 6316 **TOYS IN THE ATTIC**—D—90m.—(PV)—Dean Martin, Geraldine Page, Wendy Hiller, Yvette Mimieux—5063 (6-26-63)—Powerful, adult drama—Mirisch-Claude
- 6301 **TWO FOR THE SEESAW**—CD—120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD—84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

**COMING FEATURES IN ORDER OF RELEASE**

- BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
- COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
- Oct. **TWICE TOLD TALES**—(TC)—Vincent Price, Mari Blanchard—Admiral
- Oct. **STOLEN HOURS**—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
- Nov. **IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- Nov. **McLINTOCK**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- Dec. **KINGS OF THE SUN**—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch

**COMING**

- CEREMONY, THE**—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DUBIOUS PATRIOTS, THE**—(PV; C)—Henry Silva, Raf Vallone, Mickey Rooney—Corman
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- FOR THOSE WHO THINK YOUNG**—(TS; TC)—James Darren, Pamela Tiffin—Essex
- FROM RUSSIA, WITH LOVE**—(TC)—Sean Connery, Lotte Lenya—Eon
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LADYBUG, LADYBUG**—Jane Connell, William Daniels, Alice Playten—Perry
- MAN IN THE MIDDLE**—Peter Ustinov, Melina Mercouri—Dassin
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- NORMAN VINCENT PEALE STORY, THE**—Don Murray—Ross
- ONCE UPON A SUMMER**—Rita Tushingham, Peter Finch—Woodfall—English
- PINK PANTHER, THE**—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- 633 SQUADRON**—(PV; C)—Cliff Robertson, George Chakiris—Mirisch
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- TAKE LOVE EASY**—Peter Finch, Rita Tushingham—Richardson
- TRAIN, THE**—Burt Lancaster, Jeanne Moreau
- WHEREVER LOVE TAKES ME**—William Holden, Susannah York—Helvia
- WOMAN OF STRAW**—(C)—Gina Lollobrigida, Sean Connery
- WORLD OF HENRY ORIENT, THE**—(PV; C)—Peter Sellers, Angela Lansbury—Pan Arts
- YOUNG LUCIFER**—George Chakiris, Tuesday Weld—Mirisch

**UNIVERSAL**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 6307 **BIRDS, THE**—D—120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
- 6303 **COME SEPTEMBER**—C—112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- 6319 **FOR LOVE OR MONEY**—C—108m.—(EC)—Kirk Douglas, Mitzi Gaynor—5063 (6-26-63)—Fun entry is well made
- 6301 **FREUD: THE SECRET PASSION**—D—139m.—Montgomery Cliff, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 6304 **40 POUNDS OF TROUBLE**—C—102m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6313 **GATHERING OF EAGLES, A**—D—115m.—(EC)—Rock Hudson, Rod Taylor, Mary Peach—5057 (6-12-63)—The Strategic Air Command in action
- 6314 **KING KONG VS GODZILLA**—MD—90m.—(C)—Michael Keith, James Yagi—5057 (6-12-63)—Exploitable science fiction entry for program—Japanese made
- 6318 **KISS OF THE VAMPIRE**—MD—88m.—(EC)—Clifford Evans, Niel Willman—5074 (8-7-63)—Good horror entry—English
- 6312 **LANCELOT AND GUINEVERE (SWORD OF LANCELOT)**—D—116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made
- 6315 **LIST OF ADRIAN MESSENGER, THE**—MD—98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery
- 6302 **LOVER COME BACK**—C—107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 **MYSTERY SUBMARINE**—MD—90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6309 **PARANOIAC**—MD—80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
- 6310 **SHOWDOWN**—W—79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program
- 6222 **STAGECOACH TO DANCER'S ROCK**—W—72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- SWORD OF LANCELOT**—SEE LANCELOT AND GUINEVERE
- 6311 **TAMMY AND THE DOCTOR**—CD—88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

- Night Must Fall \_\_\_\_\_ MGM
- Night Tide (Filmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- Norman Vincent Peale Story, The \_\_\_\_\_ UA
- Nutty Professor, The \_\_\_\_\_ A1 Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

**O**

- Of Human Bondage \_\_\_\_\_ MGM
- Of Love And Desire \_\_\_\_\_ B Fox
- Old Dark House, The \_\_\_\_\_ A2 Col.
- Operation Bikini \_\_\_\_\_ B A-1
- Once Upon A Summer \_\_\_\_\_ UA
- Ordered To Love \_\_\_\_\_ For.
- Out-Of-Towners, The \_\_\_\_\_ WB

**P**

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Parnoiac \_\_\_\_\_ A2 U-1
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par
- Passionate Thief, The \_\_\_\_\_ A3 Emb.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Peep Shows Of Paris \_\_\_\_\_ Misc.
- Peeping Tom \_\_\_\_\_ B For.
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pillar Of Fire, The \_\_\_\_\_ For.
- Pink Panther \_\_\_\_\_ UA
- Playboy Of The Western World \_\_\_\_\_ A2 For.
- Playgirls And The Vampire, The \_\_\_\_\_ For.
- Play It Cool \_\_\_\_\_ A2 AA
- Play It Cooler \_\_\_\_\_ Col
- Playtime \_\_\_\_\_ For.
- Please, Not Now! \_\_\_\_\_ C Fox
- Police Nurse \_\_\_\_\_ A3 Fox
- Postman's Knock \_\_\_\_\_ MGM
- PT 109 \_\_\_\_\_ A1 WB
- Prize, The \_\_\_\_\_ MGM
- Proper Time, The \_\_\_\_\_ UA
- Psyche 59 \_\_\_\_\_ Col.
- Public Affair, A \_\_\_\_\_ Misc.
- Pyro \_\_\_\_\_ A-1

**R**

- Rage Of The Buccaneers \_\_\_\_\_ For.
- Rampage \_\_\_\_\_ B WB
- Raven, The \_\_\_\_\_ A1 A-1
- Reach For Glory \_\_\_\_\_ Col
- Reptilicus \_\_\_\_\_ A1 A-1
- Rhino \_\_\_\_\_ MGM
- Rice Girl \_\_\_\_\_ A3 For.
- Riff Raff Girls \_\_\_\_\_ For.
- Rififi In Tokyo \_\_\_\_\_ A3 MGM
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Robin And The 7 Hoods \_\_\_\_\_ WB
- Rock-A-Bye Baby—Re. \_\_\_\_\_ A1 Par.
- Room Mates \_\_\_\_\_ For.
- Run With The Devil \_\_\_\_\_ For.
- Running Man, The \_\_\_\_\_ A3 Col.

**S**

- Samson And The 7 Miracles Of The World \_\_\_\_\_ A2 A1
- Samson And The Sins Of Babylon \_\_\_\_\_ A-1
- Sanjuro \_\_\_\_\_ A2 For.
- Savage Sam \_\_\_\_\_ A1 BV
- Savage Guns \_\_\_\_\_ A2 MGM
- Scanty Panties \_\_\_\_\_ Misc.
- Season For Love, The \_\_\_\_\_ For.
- Senilita \_\_\_\_\_ Col.
- Seven Capital Sins \_\_\_\_\_ C Emb.
- Seven Days In May \_\_\_\_\_ Par
- Seven Faces Of Dr. Lao, The \_\_\_\_\_ MGM
- Seven Seas To Calais \_\_\_\_\_ A1 MGM
- Sex And The Single Girl \_\_\_\_\_ WB
- Shock Corridor \_\_\_\_\_ B AA

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|---|----|-------|
| • Shock Treatment                                   |    | Fox   |
| • Show Beat—RE                                      | A2 | Misc. |
| • Showdown  | A2 | U     |
| • Siege Of The Saxons                               | A1 | Col.  |
| • Sins Of Lola Montes                               |    | For.  |
| • 633 Squadron                                      |    | UA    |
| • Slave, The  | A2 | MGM   |
| • Small World Of Sammy Lee, The                     | C  | For.  |
| • Smog  |    | MGM   |
| • Sodom And Gomorrah                                | B  | Fox   |
| • Soldier In The Rain                               |    | AA    |
| • Some People                                       |    | A-1   |
| • Son Of Captain Blood, The                         |    | Par.  |
| • Son Of Flubber                                    | A1 | BV    |
| • Sparrows Can't Sing                               | A3 | For.  |
| • Spencer's Mountain                                | A3 | WB    |
| • Spider's Web, The                                 |    | UA    |
| • Square Of Violence                                | A2 | MGM   |
| • Stagecoach To Dancer's Rock                       | A2 | U-1   |
| • Steam Heat  |    | Misc. |
| • Stolen Hours                                      |    | UA    |
| • Strait-Jacket                                     |    | Col.  |
| • Stranger Knocks, A                                |    | For.  |
| • Strangler, The                                    |    | AA    |
| • Stripper, The                                     | B  | Fox   |
| • Summer Holiday                                    |    | A-1   |
| • Summer Magic                                      | A1 | BV    |
| • Summer Place—Re.                                  | B  | WB    |
| • Sunday In New York                                |    | MGM   |
| • Swingin' Maiden, The                              |    | Col.  |
| • Sword And The Stone                               |    | BV    |
| • Sword Of Lancelot (See Lancelot<br>And Guinevere) |    |       |
| • Swordsman Of Sienna                               | A1 | MGM   |

**T**

|  |    |       |
|--|----|-------|
| • Take Her, She's Mine                           |    | Fox   |
| • Take Love Easy                                 |    | UA    |
| • Tammy And The Doctor                           | A1 | U-1   |
| • Taras Bulba                                    | A2 | UA    |
| • Tarzan's Three Challenges                      | A1 | MGM   |
| • Temptation                                     | C  | For.  |
| • Term Of Trial                                  | A3 | WB    |
| • Terror, The                                    | A2 | A-1   |
| • These Are The Damned                           |    | Col.  |
| • Three Fables Of Love                           |    | For.  |
| • Three Lives Of Thomasina, The                  |    | BV    |
| • Three Penny Opera                              |    | Emb.  |
| • Three Stooges Go Around The<br>World In A Daze |    | Col.  |
| • Third Of A Man                                 | A2 | UA    |
| • Third Secret, The                              |    | Fox   |
| • Thrill Of It All, The                          | A2 | U-1   |
| • 13 Frightened Girls                            | A1 | Col.  |
| • Thirty Years Of Fun                            | A1 | Fox   |
| • This Sporting Life                             | A4 | For.  |
| • Thunder Island                                 |    | Fox   |
| • Ticklish Affair, A                             | A1 | MGM   |
| • Tiger Walks, A                                 |    | BV    |
| • Tiko And The Shark                             |    | MGM   |
| • Time Out For Love                              | B  | For.  |
| • To Catch A Thief—Re.                           | A2 | Par.  |
| • To Kill A Mocking Bird                         | A2 | U-1   |
| • Tom Jones                                      |    | UA    |
| • Tower Of London, The                           | A3 | UA    |
| • Toys In The Attic                              | A3 | UA    |
| • Traitors, The                                  | A1 | U     |
| • Train, The                                     |    | UA    |
| • Trauma   |    | Misc. |
| • Trial, The                                     | A3 | For.  |
| • Trial And Error                                | A3 | MGM   |
| • Trouble With Harry, The—RE                     | B  | Par.  |
| • 20,000 Leagues Under The Sea—Re.               | A1 | BV    |
| • 25th Hour, The                                 |    | Col.  |
| • Twice Told Tales                               | A2 | UA    |
| • Twilight Of Honor                              |    | MGM   |
| • Two Are Guilty                                 | A3 | MGM   |
| • Two For The Seesaw                             | A3 | UA    |
| • Two Tickets To Paris                           | A2 | Col.  |

**U**

|                          |    |      |
|--------------------------|----|------|
| • Ugly American, The     | A1 | U-1  |
| • Under The Yum Yum Tree |    | Col. |

**V**

|                                  |    |      |
|----------------------------------|----|------|
| • Vampire And The Ballerina, The | B  | UA   |
| • Vertigo—Re.                    | A2 | Par. |
| • Vice And Virtue                |    | MGM  |
| • Victors, The                   |    | Col. |
| • Village Of Daughters           |    | MGM  |
| • Violated Paradise              |    | For. |
| • Viva Las Vegas                 |    | MGM  |
| • V.I.P.'s, The                  | A3 | MGM  |

6316 **THRILL OF IT ALL, THE**—C—108m.—(EC)—Doris Day, James Garner—5057 (6-12-63)—Highly amusing comedy  
6306 **TO KILL A MOCKINGBIRD**—D—129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama  
6317 **TRAITORS, THE**—MD—71m.—Patrick Allen, James Maxwell—5057 (6-12-63)—Suspense meller for supporting slot—English  
6308 **UGLY AMERICAN, THE**—D—120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

**COMING**

**BRASS BOTTLE, THE**—(EC)—Tony Randall, Burl Ives, Barbara Eden  
**CAPTAIN NEWMAN, M.D.**—(EC)—Gregory Peck, Tony Curtis  
**CHALK GARDEN, THE**—(TC)—Hayley Mills, Deborah Kerr  
**CHARADE**—(PV; TC)—Gary Grant, Audrey Hepburn  
**DARK PURPOSE**—(EC)—Shirley Jones, Rossano Brazzi  
**GUN HAND, THE**—Dan Ruryea, Tony Young, Jo Morrow  
**KING OF THE MOUNTAIN**—(C)—Marlon Brando, David Niven, Shirley Jones  
**MAN'S FAVORITE SPORT?**—(C)—Rock Hudson, Paula Prentiss  
**WILD AND WONDERFUL**—(C)—Tony Curtis, Christine Kaufmann

**WARNER BROS.**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**AUNTIE MAME**—C—143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—5074 (8-7-63)—Highly humorous entertainment—Reissue  
**BLACK GOLD**—MD—98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn  
**CRITICS CHOICE**—C—100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost  
**DAYS OF WINE AND ROSES**—D—117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol  
**GAY PURR-EE**—CAR.—86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA  
**GIANT**—D—201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
**GUNS OF DARKNESS**—D—103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
**ISLAND OF LOVE**—C—101m.—(PV; TC) Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy  
**MARY, MARY**—C—126m.—(TC)—Debbie Reynolds, Barry Nelson—5091 (9-11-63)—Amusing picturization of stage hit  
**PT 109**—D—140m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences  
**RAMPAGE**—D—98m.—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins—5078 (8-21-63)—Two men and a woman on safari is interesting drama  
**SPENCER'S MOUNTAIN**—D—119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade  
**SUMMER PLACE**—D—130m.—(TC)—Richard Egan, Dorothy McGuire—5074 (8-7-63)—Well-made tale of human emotions could gross big—Reissue  
**TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
**WALL OF NOISE**—D—112m.—Ty Hardin, Suzanne Pleshette, Dorothy Provine—5078 (8-21-63)—Interesting romantic drama with horse race background  
**WHAT EVER HAPPENED TO BABY JANE?**—D—132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

**COMING FEATURES IN ORDER OF RELEASE**

Sept. **CASTILIAN, THE**—(C)—Cesar Romero, Frankie Avalon  
Nov. **PALM SPRINGS WEEK-END**—(TC)—Troy Donahue, Connie Stevens, Ty Hardin  
Dec. **FOUR FOR TEXAS**—(TC; PV)—Frank Sinatra, Dean Martin, Anita Ekberg

**COMING**

**ACT ONE**—George Hamilton, Jason Robards, Jr.  
**AMERICA AMERICA**—Stathis Giallelis  
**DEAD RINGER**—Bette Davis, Karl Malden, Peter Lawford  
**DISTANT TRUMPET, A**—(PV; TC)—Troy Donahue, Suzanne Pleshette  
**ENSIGN PULVER**—(PV; TC)—Robert Walker, Burl Ives, Millie Perkins  
**GREAT RACE, THE**—(WS; C)—Burt Lancaster, Jack Lemmon  
**INCREDIBLE MR. LIMPET, THE**—(TC)—Don Knotts, Carole Cook  
**KISSES FOR MY PRESIDENT**—Fred MacMurray, Polly Bergen  
**LONG FLIGHT, THE**—(Super-PV 70; C)—Spencer Tracy, James Stewart, Carroll Baker  
**MY FAIR LADY**—(Super Panavision 70; TC)—Rex Harrison, Audrey Hepburn  
**OUT-OF-TOWNERS, THE**—Glenn Ford, Geraldine Page  
**ROBIN AND THE SEVEN HOODS**—(PV; TC)—Frank Sinatra, Dean Martin, Sammy Davis, Jr.  
**SEX AND THE SINGLE GIRL**—Tony Curtis, Natalie Wood  
**YOUNGBLOOD HAWKE**—(TC)—James Franciscus, Suzanne Pleshette

**MISCELLANEOUS**

**BALCONY, THE**—D—84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental Films  
**BLACK FOX**—DOC—89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri  
**BUNNY YEAGER'S NUDE CAMERA**—NOV.—60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate  
**CARNIVAL OF SOULS**—D—80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.  
**CORRIDORS OF BLOOD**—MD—87m.—Boris Karloff—5053 (6-12-63)—Exploitable horror item—English—MGM through Independent Exchanges  
**DEVIL'S HAND, THE**—MD—71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.  
**DEVIL'S MESSENGER, THE**—MD—72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.  
**EAST OF KILIMANJARO**—MD—75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade  
**EUROPE IN THE RAW**—NOV.—70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and scenery for exploitation spots—Eve Productions  
**EUROPEAN NIGHTS**—NOV.—82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn  
**FALLGUY, THE**—MD—70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.  
**GREAT CARUSO, THE**—DMU—109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Independent Exchanges  
**GREENWICH VILLAGE STORY**—D—95m.—Robert Hogan, Melinda Plank—5066 (7-10-63)—Off-beat love story—Shawn Int.  
**HEAVENLY BODIES**—NOV.—60m.—(EC)—Russ Meyer—5091 (9-11-63)—Nudie novelty for censor-free spots—Eve  
**NATURE'S SWEETHEARTS**—NOV.—63m.—(EC)—Maria Stinger, Dick Powers—5074 (8-7-63)—Nudist film for adults—Ikay Beautiful Films  
**PAGAN ISLAND**—D—60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
**PEEP SHOWS OF PARIS**—BUR.—70m.—(EC)—Tempest Storm—5066 (7-10-63)—Fair filmed burlesque show—Pad  
**PUBLIC AFFAIR, A**—D—75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade  
**STEAM HEAT**—NOV.—68m.—(EC)—Brandy Long, Bill Teas—5066 (7-10-63)—Fair nudie girlie novelty for fast buck spots—Pad  
**TRAUMA**—MD—92m.—John Conte, Lynn Bari—5058 (6-12-63)—Satisfactory chills for horror fans—Parade  
**WHEN THE GIRLS TAKE OVER**—C—80m.—(TC)—Robert Lowery, Ingeborg Kjeldsen—5058 (6-12-63)—Strictly for the lower half—Parade  
**SHOW BOAT**—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Independent Exchanges  
**WILD IS MY LOVE**—D—74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin  
**WEREWOLF IN A GIRLS' DORMITORY (GHOUL IN SCHOOL, THE)**—MD—84m.—Barbara Lass, Carl Schell—5056 (6-12-63)—Okay horror entry—MGM through Independent Exchanges



**FOREIGN**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

ARMY GAME, THE—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

AS NATURE INTENDED—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

BUDDAH—D-134m.—(TE; TC)—Kojiro Hongo—5066 (7-10-63)—Interesting entry for art spots—Japanese; English titles—Lopert

BURNING COURT, THE—MD-102m.—Nadja Tiller, Jean-Claude Brialy—5074 (8-7-63)—Fair import—French-made; dubbed in English—Trans-Lux

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riage between races—English—Atlantic

FRUIT IS RIPE, THE—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

GIRL HUNTERS, THE—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama

HEAD, THE—MD-95m.—Horst Frank, Karen Kernke—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux

HEAVENS ABOVE—C-105m.—Peter Sellers, Isabel Jeans—5067 (7-10-63)—Amusing Peter Sellers spoof—English—Janus

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HERCULES AND THE CAPTIVE WOMEN—FAN-91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

IMPERSONATOR, THE—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

LE AMICHE (THE GIRL FRIENDS)—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

LAFAYETTE—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

LAZARILLO—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Unlon

L-SHAPED ROOM, THE—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal through Columbia exchanges

LORD OF THE FLIES—D-90m.—James Aubrey, Tom Chapin—5092 (9-11-63)—Skillfully made, but disturbing drama is decidedly off-beat—English-made—Continental

MAGNIFICENT SINNER—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

MARRIAGE OF FIGARO, THE—C-105m.—(EC)—Georges Descroeres, Yvonne Gaudeau—5069 (7-24-63)—Colorful entry for art spots—French; English titles—Union

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MOUSE ON THE MOON, THE—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

MY HOBO—C-98m.—(Tohoscope; EC)—Keiji Kobayashi, Kideko Takamine—5069 (7-24-63)—Cute import—Japanese; English titles—Toho

MY NAME IS IVAN—MD-94m.—Kolya Burlaiev—5067 (7-10-63)—Fair import of limited appeal—Russian; English titles—Sig Shore

ORDERED TO LOVE—D-82m.—Maria Perschy, Joachim Hansen—5075 (8-7-63)—Exploitable program offering—German-made; dubbed in English—M.C. Dist.

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PILLAR OF FIRE, THE—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

PLAYBOY OF THE WESTERN WORLD, THE—D-100m.—(C)—Siobhan McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

PLAYGIRLS AND THE VAMPIRE, THE—MD-76m.—Lyla Rocco, Walter Brandi—5067 (7-10-63)—Okay horror meller—Italian; dubbed in English—Fanfare

PLAYTIME—D-87m.—Jean Seberg, Françoise Prevost, Christian Marquand—5019 (2-6-63)—Average Import for art spots—French; English titles—Audubon

RAGE OF THE BUCCANEERS—MD-90m.—(CS; EC)—Richardo Montalban, Vincent Price—5067 (7-10-63)—Cold swashbuckler—Italian; dubbed in English—Colorama

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

RUN WITH THE DEVIL—D-93m.—Antonella Lualdi, Gerard Blain, Franco Fabrizi—5070 (7-24-63)—Interesting import—Italian; English titles—Jillo Films

SANJURO—MD-96m.—Tishiro Mifune—Good import—5059 (6-12-63)—Japanese made; English titles—Toho

SEASON FOR LOVE, THE—D-103m.—Daniel Gelin, Françoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martina Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

SMALL WORLD OF SAMMY LEE, THE—D-105m.—Anthony Newley, Julia Foster—5092 (9-11-63)—Intriguing tale best suited for adult audiences—Seven Arts

SPARROWS CAN'T SING—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

THIS SPORTING LIFE—D-129m.—Richard Harris, Rachael Roberts—5070 (7-24-63)—Fascinating character study on the unpleasant side—English—Continental

TIME OUT FOR LOVE—D-91m.—Jean Seberg, Micheline Presle, Maurice Ronet—5067 (7-10-63)—Fair import—French; English titles—Zenith Int.

THREE FABLES OF LOVE—C-76m.—Silva Koscina, Anna Karina, Leslie Caron—5075 (8-7-63)—Fun-filled entry for art spots—Italo-French; English titles—Janus

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

VIOLATED PARADISE—NOV.—64m.—(C)—Kazuko Mine—5070 (7-24-63)—Novelty for exploitation and art spots—Japanese narration—Victoria

WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

**W**

Wall Of Noise \_\_\_\_\_ B WB  
 War Lover, The \_\_\_\_\_ B Col.  
 •War Madness \_\_\_\_\_ AA  
 Warriors Five \_\_\_\_\_ A3 A-1  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 Werewolf in a Girl's Dormitory \_\_\_\_\_ A2 Misc.  
 •What A Way To Go! \_\_\_\_\_ Fox  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 WB  
 •Wheeler Dealers, The \_\_\_\_\_ A2 MGM  
 When The Girls Take Over \_\_\_\_\_ Misc.  
 •Wherever Loves Takes Me \_\_\_\_\_ UA  
 •Whistle Your Way Back Home \_\_\_\_\_ Col.  
 White Slave Ship \_\_\_\_\_ B A-1  
 •Who's Been Sleeping In My Bed \_\_\_\_\_ Par.  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 •Winston Affair, The \_\_\_\_\_ Fox  
 Wives And Lovers \_\_\_\_\_ B Par.  
 •Woman Of Straw \_\_\_\_\_ UA  
 Women Of The World \_\_\_\_\_ C Emb.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 •World Of Henry Orient, The \_\_\_\_\_ UA  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

**X**

•X—The Man With The X-Ray Eyes A2 A-1

**Y**

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ A1 MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 •Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood Hawke \_\_\_\_\_ WB  
 •Whistle Your Way Back Home \_\_\_\_\_ UA  
 Young Racers, The \_\_\_\_\_ A2 A-1  
 •Young Swingers, The \_\_\_\_\_ Fox

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## FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1962-'63 and 1963-'64 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1962-63 and 1963-64 product, accurate to time of publication.—Ed.)

### Allied Artists

|      |                   |       |
|------|-------------------|-------|
| 6302 | Play It Cool      | April |
| 6303 | Black Zoo         | May   |
| 6304 | 55 Days At Peking | July  |
| 6305 | Shock Corridor    | Oct.  |
| 6306 | The Gun Hawk      | July  |
| 6307 | Cry Of Battle     | Aug.  |

### American-International

|     |                               |       |
|-----|-------------------------------|-------|
| 801 | Dementia #13                  | June  |
| 802 | The Mind Benders              | April |
| 803 | Operation Bikini              | March |
| 804 | The Terror                    | July  |
| 805 | The Young Racers              | May   |
| 806 | California                    | March |
| 807 | Free, White And 21            | March |
| 808 | Erik, The Conqueror           | April |
| 809 | X-The Man With The X-Ray Eyes | Oct.  |
| 810 | Beach Party                   | Aug.  |
| 812 | Haunted Palace                | Sept. |
| 813 | Summer Holiday                | Sept. |
| 814 | Flight Into Fright            | Oct.  |

### Buena Vista

|     |                                |       |
|-----|--------------------------------|-------|
| 134 | Lady And The Tramp—RE          | Oct.  |
| 135 | Almost Angels                  | Oct.  |
| 136 | In Search Of The Castaways     | Dec.  |
| 140 | Son Of Flubber                 | Feb.  |
| 141 | Miracle Of The White Stallions | March |
| 143 | Savage Sam                     | July  |
| 144 | Summer Magic                   | Aug.  |

### Columbia

|     |   |       |
|-----|---|-------|
| 703 | The Interns                             | Aug.  |
| 704 | 3 Stooges In Orbit                      | Aug.  |
| 705 | Damn The Defiant                        | Sept. |
| 706 | Best Of Enemies                         | Sept. |
| 707 | Ring-A-Ding Rhythm                      | Sept. |
| 708 | Requiem For A Heavyweight               | Oct.  |
| 709 | Two Tickets To Paris                    | Oct.  |
| 710 | The Pirates Of Blood River              | Nov.  |
| 711 | We'll Bury You                          | Aug.  |
| 712 | The War Lover                           | Nov.  |
| 713 | Barrabas                                | Dec.  |
| 714 | Lawrence Of Arabia                      | Jan.  |
| 715 | Diamond Head                            | Feb.  |
| 718 | The Man From The Diners' Club           | April |
| 719 | Bye, Bye Birdie                         | April |
| 721 | Fury Of The Pagans                      | May   |
| 722 | Jason And The Argonauts                 | June  |
| 001 | 13 Frightened Girls                     | July  |
| 002 | Gidget Goes To Rome                     | Aug.  |
| 003 | Just For Fun                            | Oct.  |
| 005 | In The French Style                     | Sept. |
| 006 | 3 Stooges Go Around The World In A Daze | Sept. |
| 007 | The Old Dark House                      | Oct.  |
| 008 | Maniac                                  | Oct.  |
| 009 | The Running Man                         | Oct.  |

### Embassy

|                            |       |
|----------------------------|-------|
| Face In The Rain           | March |
| The Bear                   | March |
| Passionate Thief           | April |
| Aphrodite, Goddess Of Love | April |
| The Light Fantastic        | April |
| Landru                     | May   |
| Young Girls Of Good Family | June  |
| The Three Penny Opera      | July  |

### MGM

|     |  |       |
|-----|--|-------|
| 301 | I Thank A Fool                             | Sept. |
| 303 | A Very Private Affair                      | Sept. |
| 304 | Swordsmen Of Siena                         | Dec.  |
| 305 | Password Is Courage                        | Jan.  |
| 306 | Savage Guns                                |       |
| 307 | The Main Attraction                        | June  |
| 308 | Period Of Adjustment                       | Nov.  |
| 309 | Seven Seas To Calais                       | March |
| 310 | Billy Rose's Jumbo                         | Dec.  |
| 311 | Escape From East Berlin                    | Nov.  |
| 312 | Kill Or Cure                               | Nov.  |
| 313 | Counterfeiters Of Paris                    | Dec.  |
| 314 | Trial And Error                            | Nov.  |
| 316 | Cairo                                      | Jan.  |
| 317 | The Hook                                   | Feb.  |
| 318 | Dime With A Halo                           | May   |
| 319 | Four Days Of Naples                        | Aug.  |
| 320 | Follow The Boys                            | March |
| 321 | Follow The Boys                            | March |
| 322 | Come Fly With Me                           | April |
| 323 | It Happened At The World's Fair            | April |
| 324 | Riffi In Tokyo                             | April |
| 325 | In The Cool Of The Day                     | May   |
| 326 | Captain Sindbad                            | July  |
| 327 | Drums Of Africa                            | May   |
| 328 | Slave, The                                 | May   |
| 330 | Flipper                                    | May   |
| 331 | Cattle King                                | June  |
|     | Son Of Spartacus                           | May   |
|     | The Golden Arrow                           | Oct.  |
| 333 | Tarzan's Three Challenges                  | July  |
| 334 | A Ticklish Affair                          | July  |
|     | Two Are Guilty                             | July  |
| 336 | Young And The Brave                        | Aug.  |
| 338 | Day And The Hour                           | July  |
|     | Gladiators Seven                           | Nov.  |
| 340 | Monkey In Winter                           |       |
| 356 | Wonderful World Of The Brothers Grimm, The |       |
|     | Tiko And The Shark                         | Oct.  |
|     | The Haunting                               | Sept. |
| 402 | V.I.P.'s                                   | Sept. |
|     | The Wheeler Dealers                        | Nov.  |
|     | Mutiny On The Bounty                       |       |
| 403 | Murder At The Gallop                       |       |
|     | Twilight Of Honor                          | Oct.  |
|     | Hootenanny Hoot                            | Aug.  |
|     | Vice And Virtue                            | Sept. |
|     | Any Number Can Play                        | Sept. |

### MGM Reissues

#### "THE WORLD HERITAGE" PICTURES

##### Group One

|  |       |
|--|-------|
| "David Copperfield"—W. C. Fields       | 132m. |
| "Pride and Prejudice"—Laurence Olivier | 116m. |
| "Captains Courageous"—Spencer Tracy    | 116m. |
| "Little Women"—Elizabeth Taylor        | 122m. |

##### Group Two

|                                      |       |
|--------------------------------------|-------|
| "A Tale Of Two Cities"—Ronald Colman | 128m. |
| "Kim"—Errol Flynn                    | 113m. |
| "Julius Caesar"—Marlon Brando        | 121m. |
| "The Good Earth"—Paul Muni           | 128m. |

#### GOLDEN OPERETTA SERIES

##### GROUP ONE

|   |
|---|
| Rudolph Friml's "Rose Marie"                    |
| Franz Lehar's "The Merry Widow"                 |
| Johann Strauss' "The Great Waltz"               |
| Victor Herbert's "Sweethearts"                  |
| Sigmund Romberg's "The Girl of the Golden West" |

##### GROUP TWO

|  |
|--|
| Victor Herbert's "Naughty Marietta"    |
| Sigmund Romberg's "The Student Prince" |
| Sigmund Romberg's "Maytime"            |
| Lerner and Loew's "Brigadoon"          |
| Rudolph Friml's "The Firefly"          |
| Noel Coward's "Bittersweet"            |

### Paramount

|       |                                 |       |
|-------|---------------------------------|-------|
| R6201 | Rear Window—RE                  | Sept. |
| 6202  | Pigeon That Took Rome, The      | Sept. |
| R6203 | War And Peace—RE                | Oct.  |
| R6204 | Roman Holiday—RE                | Oct.  |
| 6205  | Girls, Girls, Girls             | Nov.  |
| 6206  | It's Only Money                 | Dec.  |
| 6207  | Who's Got The Action            | Jan.  |
| R6208 | Fancy Pants—RE                  | Nov.  |
| 6209  | Wonderful To Be Young           | Nov.  |
| 6210  | A Girl Named Tamiko             | Feb.  |
| 6211  | Where The Truth Lies            | Jan.  |
| 6212  | Papas Delicate Condition        | Mar.  |
| 6213  | My Six Loves                    | April |
| 6214R | The Man Who Knew Too Much—Re.   | May   |
| 6215R | The Trouble With Harry          | May   |
| 6216  | Hud                             | May   |
| 6217  | Duel Of The Titans              | June  |
| R6218 | Cunfight At The O.K. Corral—Re. |       |
| 6219  | The Nutty Professor             | June  |

|       |                                   |      |
|-------|-----------------------------------|------|
| 6221  | Come Blow Your Horn               | Aug. |
| 6220  | Donovan's Reef                    | July |
| R6223 | Last Train From Gun Hill, The—Re. |      |
| R6301 | Don't Give Up The Ship—RE         |      |
| R6302 | Rock-A-Bye Baby—RE                |      |
| 6303  | Wives And Lovers                  | Oct. |
| R6308 | To Satch A Thief—RE               |      |
| R6309 | Vertigo—RE                        |      |
|       | A New Kind Of Love                | Oct. |
|       | All The Way Home                  | Nov. |
|       | Fun In Alpaculo                   | Nov. |

### 20th-Fox

|     |                             |       |
|-----|-----------------------------|-------|
| 221 | The Longest Day             | July  |
| 301 | Sodom And Gomorrah          | Jan.  |
| 302 | Marilyn                     | Sept. |
| 303 | The Young Guns Of Texas     | Jan.  |
| 304 | The Day Mars Invaded Earth  | Jan.  |
| 305 | The Lion                    | Feb.  |
| 306 | The Robe—Re.                | Feb.  |
| 307 | Nine Hours To Rama          | April |
| 308 | Thirty Years Of Fun         | Feb.  |
| 309 | The Stripper                | June  |
| 311 | The Leopard                 | Oct.  |
| 312 | Condemned Of Altona         | Sept. |
|     | A Farewell To Arms—Re.      | Sept. |
| 313 | House Of The Damned         | March |
| 315 | The Yellow Canary           | May   |
| 316 | Police Nurse                | May   |
| 317 | Harbor Lights               | July  |
| 319 | Of Love And Desire          | Oct.  |
| 322 | Lassie's Greatest Adventure | Sept. |
|     | The Young Swingers          | Sept. |
|     | Thunder Island              | Oct.  |
|     | Take Her, She's Mine        | Nov.  |

### United Artists

|      |                           |       |
|------|---------------------------|-------|
| 6231 | Love Is A Ball            | March |
| 6232 | Sword Of The Conqueror    | Sept. |
| 6233 | Pressure Point            | Sept. |
| 6236 | Vampire And The Ballerina |       |
| 6301 | Two For The See Saw       | Feb.  |
| 6306 | Five Miles To Midnight    | Feb.  |
| 6307 | Dr. No                    | May   |
| 6308 | The Caretakers            | Aug.  |
|      | Diary Of A Madman         | April |
| 6309 | Love Is A Ball            | March |
|      | Five Miles To Midnight    | March |
| 6311 | I Could Go On Singing     | April |
| 6313 | Isma La Douce             | July  |
| 6314 | Call Me Bwana             | June  |
|      | The Great Escape          | July  |
| 6316 | Toys In The Attic         | Aug.  |
|      | The Stolen Hours          | Oct.  |
|      | Lilies Of The Field       | Sept. |
|      | Flight From Ashiya        |       |
|      | Johnny Cool               | Oct.  |
|      | Twice Told Tales          | Oct.  |
|      | McClintock                | Nov.  |

### Universal

|      |  |       |
|------|--|-------|
| 6301 | Freud: The Secret Passion                  | Jan.  |
| 6304 | Forty Pounds Of Trouble                    | Feb.  |
| 6305 | Mystery Submarine                          | Feb.  |
| 6306 | To Kill A Mockingbird                      | March |
| 6307 | The Birds                                  | April |
| 6308 | The Ugly American                          | April |
| 6309 | Paranoiac                                  | May   |
| 6310 | Showdown                                   | May   |
| 6311 | Tammy And The Doctor                       | June  |
| 6312 | Lancelot And Guinevere (Sword Of Lancelot) | June  |
| 6313 | A Gathering Of Eagles                      | July  |
| 6314 | King Kong vs. Godzilla                     | July  |
| 6315 | The List Of Adrian Messenger               | May   |
| 6316 | The Thrill Of It All                       | Aug.  |
| 6317 | The Traitors                               | Aug.  |
| 6318 | Kiss Of The Vampire                        | Sept. |
| 6319 | For Love Or Money                          | Oct.  |
| 6320 | Dark Purpose                               | Dec.  |

### Warners

|     |                                 |       |
|-----|---------------------------------|-------|
| 251 | The Chapman Report              | Oct.  |
| 252 | What Ever Happened To Baby Jane | Nov.  |
| 253 | Gay Purr-ee                     | Nov.  |
| 254 | Gypsy                           | Dec.  |
| 255 | Term Of Trial                   | Feb.  |
| 256 | Days Of Wine And Roses          | Feb.  |
| 257 | Giant—Re.                       | March |
| 259 | Critic's Choice                 | April |
| 260 | Auntie Mame—Re.                 | May   |
| 261 | A Summer Place—Re.              | May   |
| 263 | Black Gold                      | June  |
| 264 | Island Of Love                  | June  |
| 265 | Spencer's Mountain              | July  |
| 266 | PT 109                          | July  |
| 351 | Wall Of Noise                   | Sept. |
| 352 | The Castilian                   |       |
| 353 | Rampage                         | Oct.  |
| 354 | Mary, Mary                      | Nov.  |
| 355 | Palm Springs Week-End           | Nov.  |
| 356 | Four For Texas                  | Dec.  |
| 357 | Dead Ringer                     | Feb.  |
| 358 | America, America                |       |
|     | Auntie Mame—RE                  |       |
|     | Summer Place—RE                 |       |

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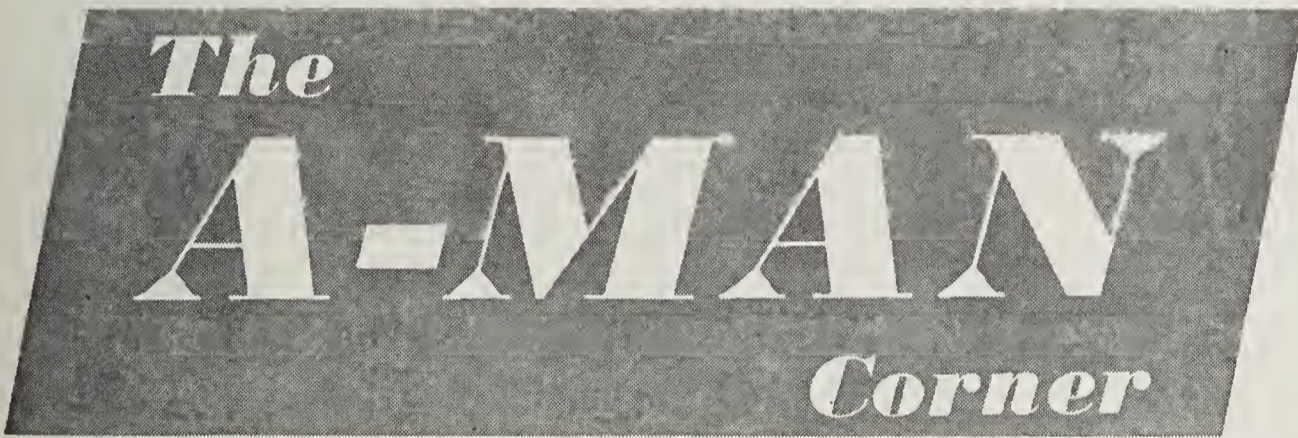
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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**WANTED:** Manager for drive-in and also manager for conventional theatre. Must have prior experience coupled with publicity knowledge. Minimum starting compensation \$100 per week. All replies will be in confidence. State education background when answering in either own handwriting or typing. BOX AA828, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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**FAST EXPANDING COMPANY** seeking top caliber men for short training period to take over new theatres opening soon. Apply in detail to the MENLO PARK CINEMA, Menlo Park, N. Y. (918)

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**GENERAL MANAGER** or theatre manager now available for Florida or New Orleans. Many years experience, all phases, top salary. Reply to VERNON L. KLINE, c/o General Delivery, Miami Beach, Fla. (828)

**WANTED:** Managers and assistants, indoor and drive-ins. Fast expanding circuit needs men for midwest area. Send complete resume first letter. BOX B911, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**PROJECTIONIST,** 10 years experience, also booth maintenance. 25 years old, single, sober, reliable, presently employed. Seeking year-round job only. Can furnish references. Will relocate. LEWIS L. HAAS, 1605 Green St., Harrisburg, Pa. (828)

**MANAGERS**—Expansion program makes positions available to men—indoor and outdoor—in Philadelphia and Baltimore areas with progressive top-flight company. Confidential replies stating qualifications and salary requirements to BOX A911, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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**WANTED:** Job as projectionist. 5 years experience, 30 years old, married, with three children. Also experience in radio and TV. Will relocate. HARRY F. BEARD, 1039 Mississippi, Alliance, Nebr. Phone: 2385. (911)

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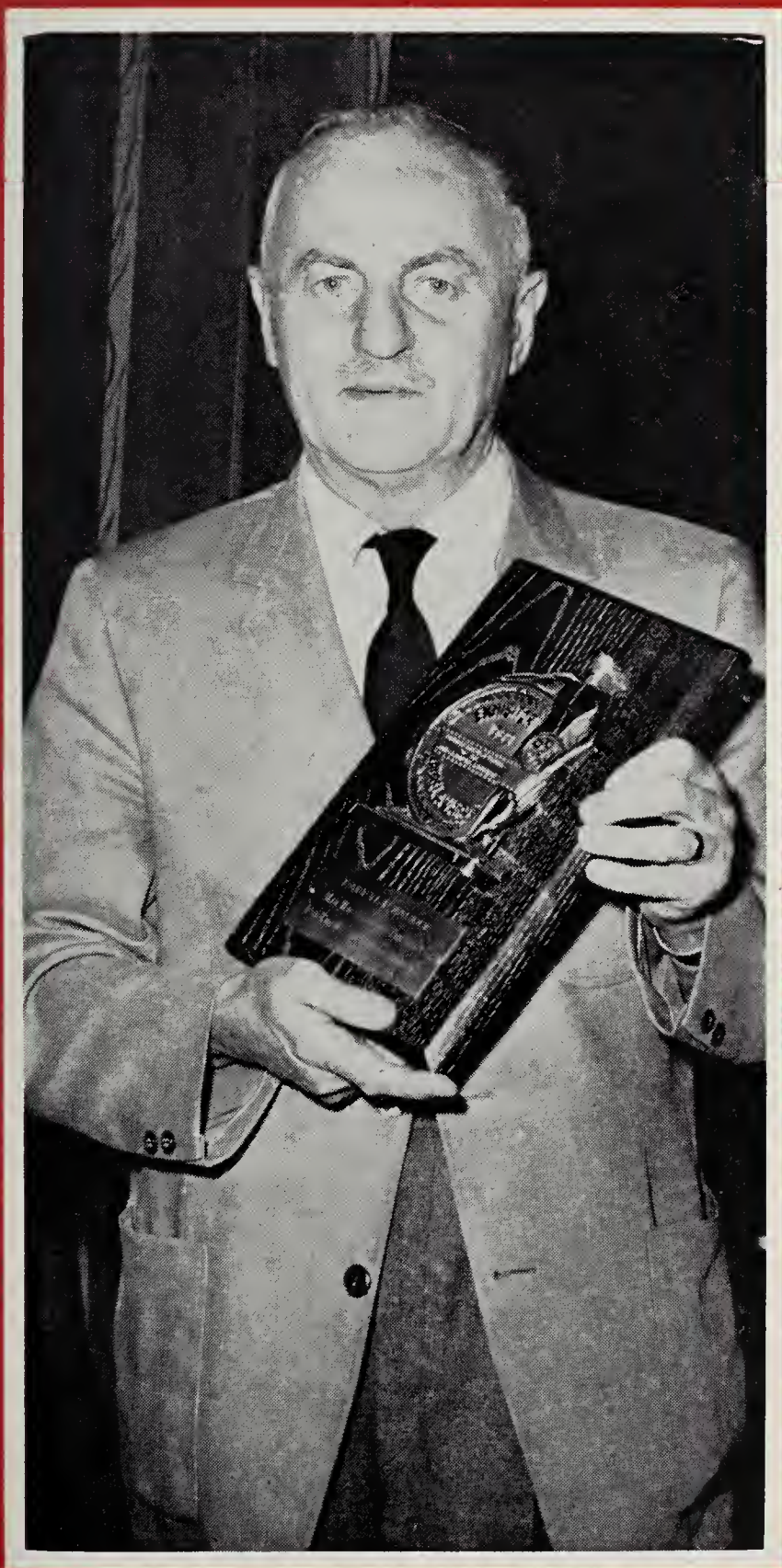
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MOTION PICTURE

# EXHIBITOR

SEPTEMBER 25, 1963 Volume 70 Number 12

IN THREE SECTIONS • THIS IS SECTION ONE



## N.Y. Exhibs Set For Censor Battle

(See Page 5)

## Uneasy Truce In N.C. Integration

(See Page 10)

Darryl F. Zanuck, president of 20th Century-Fox, holds MOTION PICTURE EXHIBITOR'S Laurel Awards plaque citing him as "man who has done the most for the industry during the past year." The plaque, honoring the man selected by exhibitors and film buyers, was presented by Jay Emanuel, publisher.

**A Tree Without Roots Must Die . . . see editorial—page 3**

# NOW AVAILABLE FOR DRIVE-INS IN 70mm!



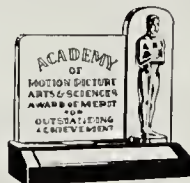
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Winner of 7 Academy Awards!

## LAWRENCE OF ARABIA

. . . the fabulous Sam Spiegel-David Lean Academy Award winner, has been released to drive-ins. This first general release of a 70mm film to outdoor theatres is setting the trend for similar availability of other 70mm attractions now ready or being planned. The reason for this is obvious. Nothing less than the 70mm process can show these films the way they are meant to be shown. After all, if 70mm is so thrillingly brilliant on the big indoor screen—think how much more effective it is on the even bigger outdoor screen! 70mm projection is actually 4 times brighter and 4 times sharper than 35mm. No wonder the future of drive-in projection is increasingly and inevitably to the larger process. With Norelco's advanced model AAll Universal 70/35 projector, you not only have the world's finest 70mm equipment—but in less than 4 minutes you also have the most modern, rugged and trouble-free 35mm mechanism. **For today and tomorrow, Norelco 70/35 is your wisest investment.**

The 1962 Academy of Motion Picture Arts and Sciences presented this award for outstanding achievement to the North American Philips Company for the design and engineering of the Norelco Universal 70/35mm motion picture projector.

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**Norelco**<sup>®</sup> MOTION PICTURE EQUIPMENT DIVISION

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Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 32nd Street and Elm Avenue, Baltimore, Md. 21211. New York field office: 1600 Broadway, Suite 604, New York 10019. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif. 90036. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.



Volume 70 • No. 12

SEPTEMBER 25, 1963

## A TREE WITHOUT ROOTS MUST DIE

ONCE AGAIN, the air is filled with talk of business building, orderly release, and a return to the movie going habit. This is all to the good. Exhibitor enthusiasm is vital to any industry upsurge.

Business building is a "must," but another "must" is good will within the industry, and here the news is less heartening. Certain distributors, unfortunately, are taking advantage of the current product shortage by pricing their films to a point where less and less theatres are able to meet their terms. This can only lower morale and kill enthusiasm generally.

In some cases, distributors are now demanding 60 and 70 per cent terms, double weekends, lowering of clearance, etc. Even road shows don't always get such terms. This is gouging, not salesmanship.

What started all this was the new sales plan created for "The Ten Commandments," which turned out to be a real blockbuster. Today, however, some distributors act as though every one of their pictures is a blockbuster, while exhibitors know from sad experience that most are just good, run-of-the-mill features. Too many sellers of films seem to ignore boxoffice returns entirely, and their so-called minimum terms are often completely out of line with business reality. In some cases, minimum terms are more than many theatres can gross. How the exhibitor is expected to pay such terms, keep his theatre in first class condition, and survive economically remains a deep mystery.

Unless theatres are kept alive, this industry is headed for collapse, and all the inflated promises made by toll-tv won't save it. When the roots are killed, the tree is not long for this world. No industry can survive when the manufacturer or distributor totally ignores the welfare of the customer.

A feast or famine release schedule is one of the worst ex-

amples of poor industry planning. Consider the Christmas season. Eight pictures are available, but an exhibitor guaranteeing top terms can play them all at any time.

Too many oppressive sales policies have become "standard" in this industry. Everyone, from the most powerful major to the smallest independent, seems to come up with the same sales plan (without consulting each other?). Even a simpleton can figure out how hard it must be for everyone to suddenly get the same idea—but the anti-trust division of the Department of Justice remains blind to these "coincidences."

Proposals for competitive bidding are "standard" now, and they wreak economic havoc wherever they occur. The bidder, and only the bidder, must state how much he will spend for advertising. Yet, only one company, United Artists, divulges the terms of a winning bid. Universal will also tell, but only if the successful bidder agrees. Most exhibitors are left in the dark to wonder if they have been treated fairly or taken to the cleaners in some vicious numbers game. Could this happen in any other business? The answer is "No."

Law suits involve weeks of pre-trial testimony and ever-mounting costs. It behooves a theatre organization to attempt to ascertain once and for all just how legal this grab-bag policy of film selling really is. It is our guess that exhibitors everywhere would be willing to share the costs of such an effort. Something must be done, and done quickly or there will be an end to fair dealing altogether and a total reliance on the laws of the jungle. It seems inconceivable that the courts would look with favor on the oppressive sales methods now in effect throughout the industry. "Competition" may be the life of trade, but its abuses can well be the death of profit and the cause of bankruptcy. There must be some connection drawn between film terms and a theatre's ability to pay. Otherwise, there is trouble brewing.

## SUPERSTITIOUS? NOT US (KNOCK WOOD)

FRIDAY THE 13TH is supposed to be unlucky. On that date we are just a little more careful when it comes to stepping on cracks or walking under ladders, and just a little more on the lookout for black cats and broken mirrors. Well, we had a Friday the 13th this month, and it wasn't at all bad. In fact, one of the nicest things about it was a letter from a long-time subscriber and a good friend, Bernie Haines, of the Selvil Theatre in Sellersville, Pa.

Bernie's letters are filled with good sense and are fun to read. We'd like to share this one with you:

"After 28 years of subscribing to your fine and enjoyable trade paper, I am again enclosing my check for \$5 to try for three more years (that is if the distributors will allow me to stay open).

"MOTION PICTURE EXHIBITOR is informative, aggressive in your editorials, and with the changing times of distribution and terms—we have added a new vocabulary to our business:

"Terms with a 'look'

"Terms with 'no look'

"Terms with a 'floor'

"Terms with 'adjustment'

"Terms with 'no adjustment'

"Terms with 'adjustment at the discretion of the distributor'

"I even had a salesman quote terms with a wink of his eye (was he flirting with me?)."

"So with these new vocabulary terms, what is the value of the piece of paper which the contract is written on? Is this big, legitimate business? I ask you!"

"But I will enjoy reading EXHIBITOR even if the distributors force me out of business."

As we said, this letter was fun to read, but it contains plenty of sharp thinking as well. Exhibitors and distributors alike would be wise to give some attention to the points raised by Bernie Haines. And before we forget, thanks for the renewal, Bernie. Write again soon.

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

Mr. and Mrs. Mickey Rooney became the parents of their fourth child, a girl, weighing six pounds, nine ounces, born in Santa Monica, Cal., hospital. The father is in Yugoslavia starring in "The Dubious Patriots," Gene and Roger Corman production for United Artists.

### Obituaries

**Hyman (Hi) Bloom**, 51, supervisor, Suburban Theatres, Detroit, Mich., was stricken with a heart attack and was dead on arrival at Redford Receiving Hospital. He is survived by his wife, two daughters, his mother, a brother, and two sisters. He was chairman of the amusement section of the Arts and Crafts Division of the Allied Jewish Campaign.

**Eric Sayers**, New Orleans motion picture director-producer, was killed in a head-on automobile collision near Ventura, Cal. He was in Hollywood arranging for distribution of his independent film, "When The Bough Breaks," which was in the last stage of lensing in New Orleans. He was associated with **Harry J. Spiro** and **Morey Sear** in the recent forming of Spiro Productions. His earlier film-making was for Republic Pictures. He is survived by his wife, his parents, and two children by a former marriage.

### ITOO Plans Meet

COLUMBUS, OHIO—Marshall Fine, president, Independent Theatre Owners of Ohio, announced that the following members of ITOO are to compose the convention committee for the state convention to be held in Columbus on Nov. 12-13-14: Jack Armstrong, Bowling Green; Sam Schultz, Cleveland; Leon Enken, Warren; Olen Martin, Bucyrus; Myron Price, Newark; Charles Sugarman, Columbus; and Don Klass, Dayton.

## Down, Boy!

Enthusiasm is a wonderful thing, but like so many other virtues, it can be carried to excess. Leafing through the Aug. 30 issue of Greater Amusements, a contemporary trade publication, we were startled by a headline reading, "15,000 Exhibitors Catch Warner Bros. 'Mary, Mary' Bow."

Reading the story, we discovered that the reference was to the screenings of the comedy held in exchange centers throughout the country. Now perhaps 15,000 persons attended these screenings, but it is sure that the vast majority of them were not exhibitors but nice ladies representing some organization and happy to be invited to a free show. Indeed, there are not 15,000 exhibitors in the country, and even if there were, it is hard to believe that they all got to see "Mary, Mary" on the same day.

As we said, enthusiasm is wonderful, provided it is tempered by realism.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., SEPT. 23

## Court Hears Arguments On T-L "Stranger Knocks"

ALBANY—The bright, quiet chambers of Appellate Division, Third Department, rang with the words of a sharp debate between Harry I. Rand, attorney for Trans-Lux Distributing Corp., and Dr. Charles A. Brind, counsel for the Regents, on whether two scenes depicting the sexual act in the Danish-produced "A Stranger Knocks" are "obscene," as ruled by the Board in denying a license for the film.

Rand staunchly defended the prize-winning release against the claim it was made "obscene" by inclusion of two scenes.

He based petitioner's case on four grounds: (1) Determination of the Regents is "invalid," because the Board did not consider the film as a whole, but rather rested its decision on the finding two scenes are "obscene." (2) In any event, neither the film nor any portion thereof is obscene. (3) Section 122 of the Education Law and related provisions requiring the issuance of a license before exhibition of a film and imposing "criminal sanctions" for exhibition without a license violate the New York State Constitution, and the 14th Amendment to the United States Constitution. (4) The application of the Education Law to "A Stranger Knocks" is barred by Sec. 305 of the Tariff Act of 1930, "which preempts the field with respect to films imported into the United States."

Dr. Brind asserted that the Regents had acted legally and fairly in ruling the film could not be licensed unless the two questioned scenes were deleted; under the Law, they had the power to direct "cuts"; Trans-Lux had not presented facts sufficient to support action. Brind challenged Rand's interpretation of the Tariff Act, asserting the section dealt with "taxes."

Rand cited a number of court decisions which, he believed, invalidated the Regents' finding of non-licensability.

He quoted at length from the affidavit



Columbia Pictures vice-president and general sales manager Rube Jackter, left, and Frederick Brisson, producer of "Under The Yum Yum Tree," are seen in the lobby of New York City's Loew's Orpheum, where the film had a recent preview.



## BROADWAY GROSSES

### V.I.P.s Opens On Top

NEW YORK—Led by Radio City Music Hall, where MGM's "The V.I.P.'s" had a sensational opening for this time of year, the Broadway first-runs had satisfactory business, with MGM's "The Haunting" also opening big.

"The Haunting" (MGM). Paramount claimed the opening week would tally \$34,000.

"The V.I.P.s" (MGM). Radio City Music Hall, with stage show, garnered \$122,000 for Thursday through Sunday, with the first week sure to hit a sensational \$185,000.

"The Great Escape" (UA). De Mille did \$21,000 on the sixth week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama announced \$28,000 for the 25th week.

"Wives And Lovers" (Paramount). Loew's State claimed \$17,000 for the fourth, and final, week.

"My Son, The Hero" (UA). Astor stated the opening week was \$14,000.

"In The French Style" (Col.). Victoria had a \$16,500 opening session.

"Lawrence Of Arabia" (Col.). Criterion reported \$32,000 for the 40th week.

"Cleopatra" (20th-Fox). Rivoli stated it did \$58,000 on the 14th week.

"Shock Corridor" (AA). RKO Palace claimed \$12,000 for the second week.

sworn by Johan Jacobsen, producer-director of the film, in which the latter detailed the plot; the motivation of characters; the symbolism of the questioned scenes; his standing as a producer-director and theatre manager with "a high sense of responsibility, not indulging in sensationalism or exploitation of sex" for boxoffice purposes; his thesis that the criticized scenes are "essential" to the film's dramatic integrity; and his position that the picture is "a serious, moral work of art," staged and presented with professional competence.

Dr. Brind poured scorn and criticism upon "A Stranger Knocks." He said, "We have come pretty close to it, but never reached it—i.e., asked to license a film depicting actual sexual intercourse. I do not know, and the Regents do not know, whether there is any area of sexual intercourse which can be depicted and not be obscene. It can not be that the higher courts will go along with the idea that it is legally possible to present on the screen an act of actual sexual intercourse. We have felt, up to now certainly, that kind of depicting is not permissible on the screen—regardless of the arguments how beautiful and natural it is. The Regents do not think that kind of depicting is anything but obscene. It is done here deliberately, in every one of these instances, in order to sell the picture and in order to present the picture on the screen to appeal to the prurient interest."



# N.Y. Exhibs Ready For "Censor" Bill

## Fear Penalty Amendment Should New Marano Bill Seeking Classification Pass State Legislature

ALBANY—A joint legislative committee here prepared to hold hearings in New York City, Sept. 23-24, and in Albany, Oct. 7-8, and also in Buffalo on the Regents' recommendation for the retention of the State film licensing law. A proviso has been suggested whereby motion pictures would be rated as to their suitability for school-age children.

A well-informed source speculated that two separate bills would be necessary to accomplish the suitability rating: one to amend the present education law by which films are pre-licensed for public viewing, and a second amending the Penal Law to make the provision barring "unaccompanied school children" from pictures rated unsuitable binding on theatres.

Previous measures introduced to the Joint Committee contained no penalty clause.

The measure is being opposed by exhibitor organizations and the N. Y. Civil Liberties Union as a form of censorship. If classification by the State Education Department's Motion Picture Division was authorized, the organizations contested, some penalty provision would be inserted at a later date. The measure's backer, Luigi R. Marano, who is chairman of the Joint Committee on Offensive and Obscene Material, said the bill would create an "advisory" power only, and insisted that no later penalty clause would be inserted.

However, the Regents, and the State Education Department thought that any rating authorization, to be effective, must carry teeth. This led to the Board's recent announcement that it favored a rating procedure that excluded unaccompanied school children (presumably up to 16 years of age) from the viewing of "unsuitable" pictures.

Miss Barbara Scott, attorney for MPAA, at the Legislative Seminar of State Council of Protestant Churches, told that conclave that in every court case, classification had been invalidated. James A. Fitzpatrick, counsel for the Joint Committee, maintained that this fate would not befall a purely "advisory" measure like the Marano bill.

Sidney J. Cohen, president of Allied Theatres of New York State, said that the Regents favor a classification bill while there are ample legal barriers already in existence to protect the public from obscene films. He said the Regents move was surprising in light that the Regents Board determines whether any film will be licensed for exhibition in the state.

He said that he doubts that any classification bill could stand up in court in the state. This, he said, was not the issue. "The point is," Cohen said, "whether the bill itself makes any sense whatsoever. Classification in itself is useless." This is because, he added, no one can judge the mentality of the adolescent in terms of what is or is not suitable material but the parent. Parents should be the ones to have the final say on the matter, he asserted, since it would not be a question of whether or not a film was obscene—only if it was fit for exhibition for children.

## Goldberg Succeeds Rand As Head Of MPAA Unit

NEW YORK — Fred Goldberg, vice-president in charge of advertising and publicity of United Artists, was elected chairman of the advertising and publicity managers' committee of the Motion Picture Association of America, succeeding Harold Rand, resigned.

A public relations plan to better the industry image as drafted by Mrs. Anna Rosenberg, MPAA public relations consultant, was referred to the committee for an opinion by the MPAA board.

## Lagging Hospital Drive Seeks Emergency Boost

NEW YORK—The distributor and exhibitor co-chairmen of this year's "Encore Sales Managers Drive" of the entertainment industry on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories, held an emergency meeting to seek ways of getting the support of many more theatres throughout the country in the current Audience Collection phase of the drive.

Henry H. "Hi" Martin, national general chairman of the drive, and Eugene Picker, fund-raising chairman, reported that the 2,118 theatres thus far pledged to participate are less than half of the 4,284 theatres which had participated in last year's drive and had accounted for \$540,000.

The sales managers and the exhibition leaders headed by Charles Kurtzman, exhibition co-chairman, were unanimous in their feeling that the committee would now have to look to the field representatives for an immediate stepping up of the campaign if the \$1,000,000 goal is to be reached this year. They are seeking pledges of thousands of more theatres to participate in the Audience Collection phase of the drive during the coming weeks and for the greatest possible effort in the Christmas Salute phase of the drive by industry employees.

## Wisc. Allied Convenes

MILWAUKEE, WISC.—The annual convention of Allied Theatre Owners of Wisconsin will be held at the Pfister Hotel here on Sept. 25-26.

A feature will be the "Showmanship Awards Banquet," while the business sessions will have forums on showmanship saturation campaigns, merchandising and business-building ideas, and other phases of theatre operations. Among scheduled speakers are Robert Y. Robb, associate professor of marketing and research at Wayne University, Detroit; Spyros Skouras, chairman of the board, 20th Century-Fox; Jack Armstrong, president, Allied States Association of Motion Picture Exhibitors; Ben Marcus, chairman of the executive committee of National Allied and chairman of the board of Allied of Wisconsin; and Milton London, executive director of National Allied.

## Joint Hollywood Studio Industry Hypo—Zanuck

NEW YORK—Movie magnate Darryl F. Zanuck predicted that the movie industry will turn the tables on television.

"There will come a day, mark me, when the television people will come on their knees to the studios begging to finance movies made for special showing on tv," stated the chief of 20th-Fox in an article in the current issue of McCall's magazine.

That day will come, he said, when MGM and Columbia Pictures accept a proposal he believes would bring about a resurgence in Hollywood movie-making—and money-making.

Under his proposal, MGM and Columbia would join his company in selling expensive real estate holdings in and around Hollywood and move to a jointly owned and operated new studio on 2,500 acres of ranchland owned by 20th-Fox in nearby Malibu.

Contending that it is financially impossible for every company to maintain its own studio facilities, Zanuck declared: "It's as if every airline had its own airport in every city."

"In the new Malibu studio that Zanuck envisions," the article stated, "a better product could be turned out more cheaply (and) the companies could finance movies with money gained from sale of high-priced real estate instead of relying on money from television."

Should Zanuck's prediction that television will come begging to finance movies for special tv showings come true, McCall's noted, this would reverse the history of the Hollywood-television relationship.

The article recalled that "one of the ironies of the movies' downfall has been that the studios kept television alive by leasing their old movies, for tv use. They knew they were cutting their own throats but needed the money too badly to say no."

But that situation will change, Zanuck said, when movie companies, having accepted his proposal, "are no longer hungry."

## UA Drive Winners

NEW YORK—James R. Velde, United Artists vice-president, announced the winners for the annual United Artists Weeks Contest which this year ran from June 30 through July 13.

There were 12 cash prizes this year, six for shipments and six for billings. Additionally, Velde stated that this year's division manager's prize went to Eugene Tunick, UA's eastern and Canadian division manager.

First prizes in the shipments category went to the company's exchanges in San Francisco, Pittsburgh, and Vancouver. For billings, first prizes went to UA branches in Detroit, Toronto, and Vancouver.

Second prizes for shipments went to Chicago, Toronto, and St. John. Second prizes for billings went to San Francisco, Denver, and Calgary.

In all cases, first prize consisted of an extra week's salary for all branch office employees. Second prize was an extra half-week's salary for the entire branch staff.

# Growth Of Landau Company Permits Widespread International Expansion

NEW YORK—Underscoring the growth of The Landau Company, a three-point expansion program aimed at substantially enlarging the scope of its international operations is being launched, it was announced by William Shelton, international sales representative for the company.

Initially, The Landau Company will attempt to secure European and American co-production participation on a selective basis. Currently included in this category, and forerunners of similar anticipated deals, is "The Madwoman of Chaillot," based on Jean Giraudoux's international stage play which will be filmed in Paris.

Another major property of international scope in preparation for production next year is "Leonardo da Vinci." The drama of the supreme Renaissance artist is scheduled to go before the cameras sometime after the first of the year on Italian locations.

Secondly, The Landau Company is actively negotiating for additional territorial distribution deals, on a pre-production basis, similar to the one recently concluded in Europe with Omnia Films Export. Omnia will represent Landau in Europe and the Middle East on the company's initial package of four films: "The Fool Killer," starring Anthony Perkins, directed by Servando Gonzalez; "The Pawnbroker," starring Rod Steiger, directed by Sidney Lumet; "Forbidden Area," suspense drama of enemy infiltration of the Strategic Air Command to be directed by Arthur Hiller with a screenplay by Sheldon Reynolds; and "The Heart is a Lonely Hunter," adapted from Carson McCullers' acclaimed novel.

Thirdly, The Landau Company will pursue the acquisition of important international films for the United States market and other territories for theatrical and television presentation. The films acquired will be introduced to American audiences in the two deluxe showcases owned and operated by the company—The Little Carnegie and the 57th Street Normandie—and will be supported by aggressive programs of advertising, publicity, and merchandising, Sheldon stated.

Sheldon also cited the large and growing need for major international attractions from American producers. In the past five years, the number of U.S. produced films has sharply decreased, from 257 in 1958 to 120 in 1962, creating a serious shortage both domestically as well as throughout the world.

Participating with Shelton at the conference were Alfred Markim, executive assistant to Landau; Harold Rand, director of advertising and publicity; and Ted Spiegel, director of merchandising and sales promotion.

## AA Names Weiser

NEW YORK—Sanford Abrahams, national director of advertising and publicity for Allied Artists, appointed Martin Weiser as his executive assistant.

Weiser recently concluded a nationwide 21 city tour setting up the initial engagements of Paramount's "Come Blow Your Horn."

Previously, he had been associated with Warner Brothers and Columbia studios' publicity staffs. Before that he had headed up his own advertising agency, handling industrial as well as motion picture accounts.

## Features Sold To TV; AIP Clearance In Effect

LOS ANGELES—Newly formed Screen Entertainment Company will handle the theatrical reissue and the sale to television of 93 films recently obtained by Harold Goldman and Hank Saperstein in a \$2,000,000 deal.

Included are seven Alan Ladd Enterprises features which were handled by Warner Brothers and which are to be reissued to theatres immediately with 12 additional features from Pathe. After that, they will be released to tv. Sixty-nine of the films had been distributed by American International Pictures.

American International's policy of not releasing any of its theatrical film product to television for five years after date of the national release was reiterated by president James H. Nicholson and executive vice-president Samuel Arkoff, who emphasized their leasing 69 pictures to Screen Entertainment Company in no way changes this policy. SEC deal only entails television distribution rights for a seven-year period, they said.

AIP will handle re-release of product theatrically, and a number of the pictures licensed to SEC and ABC will first be shown again in theatres, since their five-year run is not yet up, they explained.

## Technicolor Dividends Set

NEW YORK—The board of directors of Technicolor, Inc., declared a regular quarterly cash dividend of 12½ cents per share payable on Oct. 21 to stockholders of record on Sept. 30. The board also declared a two per cent stock dividend. In connection with the stock dividend, cash will be paid in lieu of distributing fractional shares.

Patrick J. Frawley, Jr., chairman of the board and chief executive officer, stated that the decision reflected continued improvement in overall company operations and earnings.

## Final Agenda Mapped For TOA N.Y. Convention

NEW YORK—Robert W. Selig, vice-president in charge of theatre operations of National General Corporation, will lead a panel discussion of promotion experts in the exhibition field on the subject, "How To Oil The Ticket Machine," at a business session of the Theatre Owners of America convention at the Americana Hotel here on Oct. 31.

Among the panelists designated by Selig are Ernest Emerling, vice-president, Loew's Theatres; M. B. Smith, vice-president, Commonwealth Theatres, Kansas City; Edward Seguin, advertising and publicity manager, Balaban and Katz; Everett E. Seibel, advertising and publicity director, Minnesota Amusement Company; John D. Loeks, owner, Midtown Theatre, Grand Rapids, Mich.; and James Corbett, managing director, Penn-Paramount Theatres, Scranton, Pa.

John H. Stembler, president TOA, announced that the Motion Picture Alexander Corporation of New Orleans will sponsor the convention luncheon on Oct. 30. Scheduled to speak at the luncheon are producer Carl Foreman, the Rev. Msgr. Little, and a representative of Variety Clubs International.

Angie Dickinson has been chosen by the Theatre Owners of America as the film industry's "Most Exciting New Star," it was announced by Stembler.

The talented actress, soon to be seen co-starring with Gregory Peck and Tony Curtis in Universal's "Captain Newman, M.D.," will be a guest of honor at the President's Banquet, which will conclude TOA's 16th annual convention on Oct. 31, where she will be presented with her award. Cary Grant will be honored at the same time as "Star of the Year."

## IFIDA Lauds N.Y. Festival

NEW YORK—IFIDA executive director Michael F. Mayer hailed the first New York Film Festival as an outstanding success and called for a new film festival in New York next year. Mayer also praised Time Magazine for its cover story, "Cinema as an International Art," in the Sept. 20 issue, which discussed the films being exhibited at the Festival.



Plans for the international expansion of the Landau Company were recently announced by William Shelton, center, international sales representative of the company in New York. Also seen are Alfred Markim, left, executive assistant to Landau and Harold Rand, director of advertising and publicity.

## Lincoln Art Announced As New Levine N.Y. House

NEW YORK—Joseph E. Levine announced that construction is underway on his second New York theatre, the Lincoln Art, to be located at 225 west 57th st. The opening is planned for Christmas. This follows by six months the opening of Levine's Festival, at 6 west 57th st., where Federico Fellini's "8½" is currently in its impressive American premiere engagement.

The Lincoln Art will be the furthest west of all the motion-picture houses on 57th st., and the one closest to Lincoln Center for the Performing Arts.

Running through the full block from 57th Street to 58th Street, the Lincoln Art will have its lobby and entrance area on the main floor of the 12-story building at 225 west 57th st., which previously housed a Roger Kent clothing store. The auditorium of the theatre is being constructed on the site of what formerly was a parking-lot facing on 58th street.

Levine points to this, plus the fact that the Festival also replaced a retail store, as evidence that the cliché about "movie houses being turned into parking lots and super-markets" is definitely being reversed.

Architect for the Lincoln Art is William Ely Kohn. Builder and general contractor is Lasberg, Inc., under the supervision of Jacob A. Fine, Real Estate, owner of the property.

Planned to hold approximately 600 seats, the Lincoln Art, as the Festival before it, represents a minor structural miracle, in the insertion of a theatre into the ground floor and basement of a 12-story building, without settlement or other inconvenience to the balance of the structure.

Equipped with the latest in motion-picture projection equipment and screen, the Lincoln Art will be capable of handling all sizes and scopes of films, including wide-screen 70mm., not normally installed in most intimate houses.

A basement lounge, running the length of the theatre, will provide coffee bars, art displays, and ample seating for patrons awaiting the start of the feature attraction, or meeting their friends after it.

## Technicolor Names Execs

BEVERLY HILLS, CALIF.—The promotion of A. P. (Al) Lofquist to plant manager of Technicolor Motion Picture Division was announced by Paul Fassnacht, vice-president production. Lofquist joined Technicolor in 1945 and served in various capacities, including assistant technical director, assistant plant superintendent, and plant superintendent. At the time of his appointment to this new position, Lofquist was assistant plant manager.

At the same time the promotion of R. W. Bachmayer to assistant plant manager was announced. Bachmayer, who came with the company in 1945, moves up from plant superintendent.

Jack J. Baigelman has been appointed mid-west regional manager of the Technicolor Corporation commercial and educational branch, working out of the Chicago office, according to Delbert K. Smith, general manager, Consumer Products Division.

Baigelman, who came to Technicolor a year and a half ago, was previously regional sales manager of the Consumer Products Division.

# Reade-Sterling Financial Report Shows Significant Growth In '63



Joseph E. Levine, president, Embassy Pictures, left, and author Harold Robbins sign contracts for motion picture rights to Robbins' next novel, "The Adventurers," prior to the actual writing of the book. The author's "The Carpetbaggers" has been completed as an Embassy-Paramount co-production.

## Pepsi's Net Profit Up

NEW YORK—Pepsi-Cola Co. reported that 1962 net profit was up 7.3 per cent and sales were up 10.2 per cent, in its Annual Report to stockholders.

This is the sixth consecutive year that the company has reported record profits.

Dollar sales also were at an all-time company high.

Net profit, after taxes and adjustment for foreign activities in 1962 soared to \$15,412,389 compared with \$14,368,035 in 1961, Herbert L. Barnet, president, reported. This was the first time in the company's history that net income exceeded \$15,000,000.

Barnet pointed out that this record profit was attained in spite of the company's plow back of gross profits on Teem, the lemon-lime drink, for increasing promotional activities and the investments attendant upon the introduction of Pepsi-Cola in six new countries overseas.

Pepsi-Cola's record net income is equal to \$2.36 a share on 6,522,905 common shares outstanding at the end of 1962, compared with \$2.21 a share on 6,509,055 common shares outstanding at the end of 1961.

Net sales in 1962 climbed sharply to \$191,630,223 over the 1961 sales figure of \$173,854,426. 1962 income before taxes and adjustment for foreign activities was another record, \$32,509,639.

In 1962, Pepsi-Cola increased its advertising budget for the most effective, efficient and dramatically successful advertising campaign in the soft drink industry, built around the theme — "Now It's Pepsi For Those Who Think Young."

Pepsi-Cola advertising reached an estimated 95 per cent of all U. S. households, containing some 165 million persons, at an average frequency of 41 times each during the year.

## MGM's Leon To Austria

NEW YORK—Lazare Leon has been named manager of Austria for Metro-Goldwyn-Mayer International. Leon replaces Wolfgang Wolf, who resigned. Leon was formerly manager for MGM in Portugal.

NEW YORK — Shareholders of Walter Reade/Sterling, Inc., were told of significant financial and operational growth in an interim report covering the first half year of 1963.

Net income for the period ended June 30 totaled \$223,535, equal to 14 cents per share on an average of 1,544,164 common shares outstanding, with gross revenues reaching \$5,500,725. Net income, earnings per share, and gross revenues for the equivalent six months of the previous year totaled \$153,149, 10 cents, and \$4,202,063 respectively. Pre-tax income for the first six months of 1963 was \$475,237 compared with \$163,469 for the like period of 1962.

Because the component elements of the present company did not begin active operations as a merged organization until Aug. 14, 1962, figures for the 1962 period were computed on a pro forma basis.

The report noted that "David And Lisa," "The Balcony," and "The Wrong Arm Of The Law" had contributed significant profits to the company's Continental Distributing division. Current releases from this division include "Lord Of The Flies" and "This Sporting Life." Much is expected, the report said, from the forthcoming Walter Reade/Sterling co-productions, "Billy Liar," "Happy Ending," and "Mediterranean Holiday."

Other important developments detailed in the report included acquisition for television and theatrical re-release of 122 features from the Rank Organization, and continued theatre construction projects, including erection of a 1250-seat shopping center cinema outside of Plainfield, N.J., in partnership with General Drive-In Corp. of Boston. The Rank transaction was described as "probably the biggest ever made to bring quality British pictures to American television."

## Top Business Firms Sponsor Educational Series

175 business organizations, among them many of the nation's biggest companies, will sponsor Screen News Digest, the living history current events film series, distributed to the nation's schools by Walter Reade-Sterling, Inc., in the new academic year.

Norman I. Turell, president of the Screen News Digest division, announced that the series, for which Hearst Metrotone News produces 10 monthly issues during the year, enters its sixth year this fall, with more business organizations sponsoring the program than ever before.

Among the new sponsors this year, Turell said, are Metropolitan Life Insurance Company, Atlanta Gas Light Company, South Carolina Electric & Gas Company, Pacific Gas & Electric Company, The May Company of California, National Biscuit Company, Toledo Edison Company, and United States National Bank of Omaha. The companies provide prints to the school systems in their city or area, as a public service. During 1963-64, more than 4,000,000 students in 15,000 Junior and Senior High Schools in the United States will see each issue of this award-winning educational motion picture series, which records in depth and detail history as it happens.

# Universal National Sales Meetings To Map Plans For Nine New Films

NEW YORK—With nine major productions scheduled for release during the coming months, Henry H. "Hi" Martin, Universal vice-president and general sales manager, has called a week-long national sales meeting in New York starting Monday, Sept. 30.

Milton R. Rackmil, president of Universal, will join Martin in welcoming the company's managers who will be attending from the 31 domestic offices and the representative of Empire-Universal, which handles Universal's distribution in Canada. He will keynote the company's future production planning at the closing session on Friday, Oct. 4.

David A. Lipton, vice-president in charge of advertising and publicity, will come to New York from Hollywood for the meetings. He will be joined by Philip Gerard, eastern advertising and publicity director, in outlining advertising and promotional plans on the pictures at the sessions on Thursday, Oct. 3.

Monday and Tuesday sessions will be devoted to the screening of six of the nine pictures which have just been completed and are being readied for release. They are "Dark Purpose," "Captain Newman M.D.," "King of the Mountain," "Wild and Wonderful," "The Chalk Garden," "The Brass Bottle," and "Man's Favorite Sport?." The participants will have already seen "Charade."

The formal sessions will start on Wednesday morning, Oct. 2 at the Hotel Waldorf-Astoria after the screening of the six pictures on Monday and Tuesday.

Exhibitor leaders and trade press publishers and editors are being invited to attend a luncheon on Friday, Oct. 4 at the Waldorf to join the participants in the national sales meeting.

Martin will be joined at the meeting by his home office sales cabinet which includes Richard B. Graff, assistant to the general sales manager; Norman E. Gluck, sales coordinator of the home office sales cabinet; James J. Jordan, circuit sales manager; Irving Weiner, manager of the print department; and G. J. Malafronte, manager of branch operations. Mark Plottel, general sales manager of Empire-Universal, will represent Empire-Universal.

The home office sales cabinet will be joined by the company's regional sales managers including Joseph B. Rosen who headquarters in New York; P. F. Rosian from Cleveland; R. N. Wilkinson from Dallas; and Barney Rose from San Francisco.

The managers of the domestic branch offices who will be attending are Richard C. Settoon, Atlanta; Walter E. Armbruster, Dallas; Abe Swerdlow, Los Angeles; Carl Reardon, Philadelphia; E. Myer Feltman, Boston; Isidore Ehrlichman, Buffalo; James Greenleaf, Charlotte; Harry S. Buxbaum, Chicago; Al Kolkmeier, Cincinnati; Jack J. Krufman, Cleveland; Murray Gerson, Denver; Ralph G. Olson, Des Moines; Herbert Martinez, Detroit; Philip A. Sherman, Indianapolis; William A. McClure, Jacksonville; Raymond McKittrick, Kansas City; Robert L. Carpenter, Memphis; Michael P. Halloran, Milwaukee; Leroy J. Miller, Minneapolis; Charles R. Ost, New Orleans; Harold Saltz, New York; Charles Hudgens, Oklahoma City; Bernard Golden, Pittsburgh; Russell Brown, Portland; Thomas E. Dunn,

## Giant Apartment Project Brightens Downtown Detroit

DETROIT—For two years these columns have consistently noted the drying-up of 30 years of emigration by what little was left of downtown residents. Concomitantly, a reversal of trend has been reported, as well as new office buildings.

Now plans have been unveiled for the erection of "100 Madison," a 32-story 210-unit structure to cost \$4 million.

The impact on downtown movie houses becomes actually visible. Next door to the site is the Grand Circus. Across the street is the Madison. Within three to eight minutes on foot are the Telenews, Palms, Fox, United Artists, Michigan, Adams, and Music Hall.

The apartment will face Grand Circus Park and presumably, when filled, will accommodate over 500 persons. It will be the first such structure erected in the loop for over 30 years.

## Allied-TOA Action Urged

PITTSBURGH—Harry Hendel, executive secretary, Allied Motion Picture Theatre Owners of Western Pennsylvania and an officer of National Allied, revealed that the board of directors of Allied States Association has invited Theatre Owners of America to join with National Allied in an effort to end "the untenable, unfair trade practices now foisted upon exhibitors."

Hendel said he felt that Allied and TOA had common ground for action. He criticized distribution for rigid release systems, declaring that despite the success of the Allied-COMPO plan of multiple first runs and massive advertising in western Pennsylvania, the plan was experiencing difficulty in getting pictures.

## Para. Ups Alderman

NEW YORK—In keeping with Paramount's policy of promoting from within, Paul Alderman has been named Paramount assistant publicity manager, it was announced by Hy Hollinger, publicity manager.

Alderman joined Paramount in January as New York newspaper, wire service, and syndicate contact. He was previously associated for more than four years with Arthur Cantor, Inc., both here and as west coast publicity head. Prior to that he served for two years as assistant to Hy Gardner, New York Herald Tribune syndicated columnist.

St. Louis; Charles E. Wade, Salt Lake City; William D. Kelly, San Francisco; James B. Mooney, Seattle; Alex Schimel, Washington; Fred Kloepfer, Albany; and James Kelly, New Haven.

Promotional executives joining the sessions will be Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; Jerome M. Evans, eastern promotion manager; and Ben Katz, midwest advertising and publicity representative.

## New Film Storage Plant Replaces First Movie Studio

FORT LEE, N.J.—The first motion picture studio in the U.S. is about to be retired after nearly 50 years of service.

Consolidated Park, Fort Lee, N.J., the birthplace of the American motion picture industry, has been acquired by The Bonded Services Division of Novo Industrial Corporation, it was announced by Chester M. Ross, president of the division.

The five-acre installation houses 20 buildings designed for film industry use, including a two-story, three-gallery shooting studio in which the first motion pictures in the U.S. were made. According to Ross, Bonded plans to demolish the original studio building and erect a modern one-story film storage plant on its site. The remaining structures will be renovated for use in film storage and handling.

The studio was built in 1914 by Carl Laemmle, head of Universal Pictures, who used it for filming such silent screen giants as "Polly of the Circus" and Pearl White's famous "Perils of Pauline." Many of Mack Sennett's zany comedies were launched from the structure; Selznick Productions also used its facilities.

In 1929, Universal moved its studio and processing facilities to Hollywood. Three years later, the property was purchased from Universal by Consolidated Film Libraries, a division of the Republic Corporation, who occupied it for 30 years. The property was purchased from Consolidated in 1962 by a syndicate which recently resold it to Bonded.

During World War II, many gunnery and instruction films for the armed forces were processed at this installation. A contingent of marines were stationed on the site to supervise processing of top secret films shot by service cameramen covering invasions in the South Pacific.

Although the original studio building will be torn down, the structure replacing it will continue to have a strong association with the film industry, Ross emphasized. He said the proposed new building will be able to service both motion picture and television negatives and prints.

"The new plant will be the largest and most modern installation of its kind in the world," noted Ross. "Its facilities will include refrigerated storage to protect raw color stock; air-conditioned and humidity-controlled storage for color prints; and extensive provisions for the fast-growing video tape market."

"Space will also be provided for storing office records and advertising materials," added Ross. "When construction and rehabilitation are completed, this new facility will represent an investment of approximately \$1,500,000."

Ross pointed out that a number of old movie greats, both silent and sound, as well as early television films, will be stored on the site.

Among the famous silent pictures now stored by Bonded Films at Fort Lee are "Don Juan," starring John Barrymore; "Peck's Bad Boy," with Jackie Coogan; and "The Patent Leather Kid," a starring vehicle for Richard Barthelmess.

The talkies are represented by Al Jolson's "The Jazz Singer," the first motion picture with sound ever made in the U.S., and the entire Warner Brothers film library.

## Brandt Reelected Prexy; ITOA Adds New Members

NEW YORK—Harry Brandt was reelected president of the Independent Theatre Owners Association at the annual meeting of the ITOA, held at the Hotel Astor.

Other officers reelected were Max A. Cohen, first vice-president; William Namenson, second vice-president, Julius Sanders, third vice-president; Norman Leff, fourth vice-president; Edith Marshall, secretary; John C. Bolte, Jr., sergeant-at-arms. Ray Rhone was elected treasurer to succeed the late Leon Rosenblatt, who had held that office since inception of the organization in 1933.

Named as directors were Meyer Ackerman, Felix Bilgrey, Sidney Dreier, Bob Goldblatt, Sidney Gottlieb, Al Greene, Jack Hattem, Jack Heyman, Sam Horwitz, Al Klein, Ben Knobel, Howard Lesser, Martin Levine, Al Margulies, Stewart Marshall, Mel Miller, Jack Rochelle, Tom Rodgers, Murray Schoen, Sid Sinetar.

New member theatres of the Association include Little Carnegie and Normandie, Manhattan, operated by Ely Landau; Albermarle, Brooklyn, operated by Bernard Barr; Apollo, Manhattan, operated by Oscar Lightstone; New Charles, Manhattan, operated by Radley H. Metzger; St. Marks, Manhattan, operated by Maxwell J. Wallach; Criterion, East Rockaway, L. I., operated by Barney Garber; and Hastings, Hastings, N. Y., and Kent, Yonkers, N. Y., operated by Bill Namenson.

## Cooper Transfers Heathcote

LOS ALTOS, CALIF.—John Heathcote, who for the past two years has managed Roy Cooper's Seavue, Pacifica, Calif., has been transferred to two theatres on the Peninsula, the Fine Arts, Palo Alto, and the Los Altos, Los Altos. The former is a first run art house serving the Stanford University area. The Los Altos is the only theatre in this Peninsula town.

Prior to joining the Roy Cooper Company, Heathcote managed the Coliseum, San Francisco, and before that was with Odeon Theatres, Canada, at their Odeon-Humber, Toronto.

Originally from England, Heathcote was with the Granada Company in London.



Otto Preminger, producer-director of "The Cardinal" for Columbia release, and Leo Jaffe, Columbia executive vice-president, are seen in the lobby of New York's De Mille Theatre, where a preview of the film was recently held.

# The NEW YORK Scene

By Mel Konecoff

IT'S BEEN A BUSY SESSION since we wrote here last and we think we'll take things in order. First, the publicity and advertising gang up at UA, headed by Fred Goldberg and Gabe Sumner, decided to have some fun while trying to sell a dubbed Italian-made adventure spectacle in the hope that humour could bring in more business than a serious approach. The result has been that "My Son, The Hero" is the talk of the area.

They took a comic who does dialect, gave him some very funny material to record on TV and theatre trailers, radio transcripts etc. and then they let go with a big radio and TV campaign. The result has been fracturing disc jockeys all up and down the radio dial and we personally heard a couple of them play several of the messages for free, so much did they like the spoofing. Unknowns make up the cast of the film and the trailer is so funny that Goldberg and Sumner have requested theatremen to book the trailer and show it before each feature screening to set the mood and theme for the viewer in the theatres. Exhibitors who have seen the material have agreed that this fun approach could really pay off.

Next we popped up to the Americana to meet with cousin Chill Wills, press agent and film salesman when he's not a film star, who was making one of twelve stops to sell his latest, "McLintock," a brawling, sprawling western he is in along with John Wayne, Maureen O'Hara and Yvonne DeCarlo. On this first selling trip, he takes a suite of rooms, sets up stills and a slide outfit and shows exciting bits and pieces from the film while giving out with a solid corn-ball type of patter that's a pleasure to the ears. Both exhibitors and newsmen are given the Wills treatment and each comes away remembering the film and its stars.

UA's advertising and publicity director, Gabe Sumner (he's here again), noted that the line "McLintock—This Is McNificent" will be used in the selling aids that will be concentrated at the point of sale and he reported that Wills was doing a great job planting pictures and reading notices in the papers with editors giving him and him material a real warm reception. "McLintock" will be a Thanksgiving saturation release and many cities will see a "McLintock Week" preceding the openings with parades, barbecues, horse shows, contests etc. taking place. Big local TV buys will be utilized in many areas. "The Big Stud's" sons, (His name for John Wayne), have been actively involved in this one with Pat in front of the cameras and Mike in back of same acting as producer. The only reason Duke isn't involved actively in the selling is that he's starring in a film being made by Sam Bronston in Spain and the commuting is a bit much.

Through with his pitch, Wills provided a real western touch by putting his listeners into a real honest-to-goodness stagecoach and driving through the streets of New York to the Cattleman Restaurant for some cactus juice and vittles. It was delightful watching the doubletake of blase New Yorkers as they realized it was Wills at the reigns and he greeted them with his "Hi Cuz." By the way, he was highly respectful of the many contributions made to the industry by Bill Heineman and Max Youngstein as we reminisced a bit over years gone by.

NEXT CAME Joe Levine and one of his Hemisphere Club luncheons where he introduced writer Harold Robbins of "Carpetbaggers" and other fame and Levine reported that he has acquired the motion picture rights to Robbins' next novel, "The Adventurers," which hasn't even been written yet. This will be the third book by Robbins to be acquired recently by Levine's Embassy Pictures.

The first was "The Carpetbaggers," recently completed in Hollywood. The second is "Where Love Has Gone" which goes into production this fall. A third feature, "Nevada Smith," based on the rugged cowboy character in "The Carpetbaggers" will be next and this will be followed by "The Adventurers," which Robbins will write in 1965. For the movie rights he will receive a million dollars. More than 1 million copies have been sold to date of his novels including "Never Love A Stranger," "The Dream Merchants," "A Stone For Danny Fisher" and "79 Park Avenue" etc. We asked Robbins if he'd like his job back with Universal in the accounting department, where we first met and the reply is better not printed.

NEXT CAME a visit to the MGM projection room where Fred Schwartz, Si Seadler and Jack Schlaifer were pushing a nosh, coffee and the re-issue of MGM's "World Famous Musical Hits," scheduled for national release in late October. These were the kind of films where the piano player started to play a tune and before you could say Louis B. Mayer a ninety-eight piece orchestra was in the act from out of nowhere.

The gents from the MGM special sales unit described how they tested the first six in the series, "Till The Clouds Roll By," "Words and Music," "Three Little Words," "The Band Wagon," "Singin' In The Rain" and "Because You're Mine" and people who haven't been to the theatres in some time showed up, organizations who looked askance at the theatres mellowed and even smiled, youngsters liked them, oldsters stopped by to praise the management and what's more important the theatre did five to ten per cent more business than it has done with other mid-week pictures.

There are all kinds of accessories awaiting those who would play these one a week, including banners, one-sheets, record albums and a trailer featuring bits and pieces by some of Hollywood's great and near-great. Said Seadler, "This shows that there can be great entertainments aside from today's mattress movies." Exhibitor representatives praised the presentation and the pictures and Stanley Warner's Harry Goldberg summed it all up by noting that he's always believed that there was gold in them thar vaults.

Next, Edith Head, Academy Award fashion designer, came to town to plug "A New Kind of Love" as she has and is doing in a number of cities via fashion shows, interviews etc. where she acts as commentator as two of the actresses in the film, Christian Kay and

(Continued on page 11)

# Uneasy Truce Halts Demonstrations In Tense High Point, N.C., Struggle

HIGH POINT, N. C.—An uneasy truce signalled cessation of racial demonstrations against the Center and Paramount theatres here following three weeks of marching, arrests, and near race rioting.

Duration of the truce is questionable. Mayor Floyd Mehan said Negro leaders thought 90 days of quiet would be maintained to permit further negotiations on Negro demands for integrating the theatres. A CORE representative cited an "indefinite period." The Rev. B. Elton Cox, CORE field secretary, said the truce could be dissolved in 24 hours, and involved only the mass marches through the downtown sections. Picketing of the theatres and nearby restaurants, he said, would continue.

The City Council has been in emergency session considering ordinances aimed at curbing the incidents. In accepting the truce, council members made it clear that if mass marches resumed, it would adopt measures to halt them.

For the temporary peace, Mayor Mehan was asked by Negro leaders to appoint a permanent human relations committee to handle Negro grievances, and to drop charges against Negro demonstrators arrested for obstructing sidewalks and theatre entrances. The committee was agreed to, but Mehan said disposition of the charges against demonstrators would have to be settled by the courts.

The proposed ordinances would require advance notice for parade licenses, require that assemblies would be unattended by noise, clapping, singing, etc., keep demonstrators off sidewalks, limit the hours of demonstration and the minimum age of participants, and give police more power to disperse crowds gathering on sidewalks.

Most of the recent demonstrations were directed against the Center theatre and an adjoining restaurant. The night before the truce, nine persons were arrested as police used tear gas to quell a near-riot that developed when a crowd of 3,000 whites began hurling rocks and fruit at Negro demonstrators. Operators of the theatres expressed reluctance to integrate their theatres in the face of force and violence. Mayor Mehan also pinned responsibility for slowing up the integration process in this city on the recent demonstrations, saying the Negro "has lost the active support of those who could and would help him."

The night after the Mayor issued this statement, a group of Negroes ran a gauntlet of missile throwing whites to make another integration attempt on the Center theatre and the restaurant next door. Nine were arrested on trespass charges.

Thousands of whites have turned out on the city streets, some of which had to be closed off by police, to heckle and harass the Negro marchers. Violence and the threat of the demonstrations erupting into large scale race rioting have prevailed for weeks. Extra police and state troopers have been mustered frequently to cope with the sizeable crowds, resorting to tear gas and high pressure fire hoses to maintain order.

Negro leaders also revealed threats of a massive motorcade through the city during the annual High Point Furniture Market, which attracts furniture buyers from all parts



Joan Cohn and Laurence Harvey, producer-director-star of United Artists' "The Ceremony," are seen at the "Church-warden Clay Pipe" party which marked the gala showing of "Tom Jones" at the recent Venice Film Festival.

## "Tom Jones" Premiere Set

NEW YORK — "Tom Jones," the lusty, romantic film version of Henry Fielding's immortal classic, will have a blacktie, invitational American premiere Sunday evening, Oct. 6, at Cinema I. The gala event will be highlighted by the presence of its title role star, Albert Finney, who has just won the Best Actor Award at the Venice Film Festival for his performance, and Tony Richardson, British movie-maker who produced and directed "Tom Jones" for Lopert Pictures release in this country and for United Artists overseas.

## Steiner Completes "Hawke"

BURBANK, CALIF.—Composer-conductor Max Steiner has completed the scoring of "Youngblood Hawke" at Warner Bros. The picture stars James Franciscus, Suzanne Pleshette and Genevieve Page. It was written for the screen and produced and directed by Delmer Daves.

of the country. Cox said High Point Negroes, augmented by others from North Carolina NAACP and CORE chapters, would "take direct action during the furniture market that will be astonishing to the nation and to the world."

The same pattern of demonstrations and marching has been occurring in other North Carolina communities.

## Fla. Theatre Picketed By University Students

TALLAHASSEE, FLA. — An integrated crowd of 240 university students clapped, sang, shouted and picketed before a downtown white theatre here on Sept. 14 in protest of segregated facilities. Nearly all were arrested on charges of violating a circuit court injunction limiting protests to orderly, quiet picketing and limiting the number to 18. Circuit Court Judge W. May Walker set bond at \$500 each.

A total of 12 white students were counted among the protesting young people. A white school, Florida State University, and Florida A&M College for Negroes are located here.

## Post Office Will Hold Undeliverable Films

FAIRFAX, VA. — Postal installations throughout the United States have been advised by the U.S. Post Office Department that, effective at once, all 16mm film shall be transmitted to Dead Parcel Post Branches immediately after it has been determined that the film is undeliverable and cannot be returned to the sender, and that all such films received by the branches shall be held pending further instructions from the Department regarding their final disposal, unless claimed by the owner. Prior to this it had been the policy of the Post Office to burn undeliverable films which remained unclaimed following an appropriate waiting period.

The Post Office action grows out of negotiations presently underway between the Department and the Film Council of the National Audio-Visual Association which were initiated in an effort to sharply cut the number of non-theatrical films lost yearly in the mails.

"In attacking this serious problem, we are taking two approaches," said Film Council chairman C. T. Chandler, Washington, D.C. "First we are exploring practical ways in which films may be better identified so that we may reduce the number which the Post Office now finds to be undeliverable. Second, we hope to set up a network of NAVA dealers throughout the nation who will cooperate with Postal authorities in locating the owners of films which cannot be identified under the normal inspection procedures. The Post Office meanwhile has now stopped burning such films to allow us time to work out the details of this latter approach."

"Considering that many films are worth several hundred dollars to the owner, even the most modest success of this project should represent a substantial savings to the industry," Chandler said. "And our goal is not a modest success. We hope to completely eliminate the term 'undeliverable' from all application to valuable film shipments passing through tomorrow's mails!"

## "Molly Brown" Launched

MONTROSE, COLO.—One of the largest outdoor location units in MGM history began filming when "The Unsinkable Molly Brown" went before the cameras here. Debbie Reynolds, Harve Presnell, Ed Begley, director Charles Walters, and a crew of 125 headed the large company.

"The Unsinkable Molly Brown," a smash hit on Broadway several seasons ago, is being produced by Lawrence Weingarten, with three-time Academy Award winner Roger Edens as associate producer.

Meredith Willson's score includes such numbers as "Belly Up to the Bar," "Colorado Is My Home," "I'll Never Say No," and "Friends," written especially by Willson for the MGM film.

## Johnston Memorial Voted

NEW YORK—A fund of \$100,000 was voted by the board of directors of the Motion Picture Association of America to establish in the Hollywood Museum an appropriate memorial to the late Eric Johnston, president of the MPA.

The proposal was welcomed by Sol Lesser, head of the Museum.

## Critic Of Religious Films High On "Greatest Story"

DETROIT—Rev. Malcom Boyd, Chaplain of Wayne State University, has, in the past, made some exhibitors and distributors in these parts slightly uncomfortable with his outspoken, well-publicized statements about religious spectacular films. As a result of a recent visit to the set of "The Greatest Story Ever Told," there are in prospect happier opinions.

Although he still reserves final judgment until he sees the completed picture, he thinks George Stevens is just the man to do a good job. He believes the maker of "A Place in the Sun," "Giant," "Shane," and "The Diary of Anne Frank" is capable of producing a convincing life of Christ and those surrounding him.

Film men here squirmed when he once said, "The Ten Commandments' was a mere spectacle. Both the crowd and God were mechanical things. God was blasphemously equated with technology. His voice came through an echo chamber and his words were literally written with fire on stone. The burning bush was so technical it left no reason for faith." In duplicating the Red Sea crossing, forgotten was "God's greatest miracles are in love and human relations."

He also had turned his guns on "King of Kings." "The portrayals were disastrous. The people were cardboard figures out of an historical charade. The movie was concerned with giving the impression of Christ as God masquerading as man, which is really one of the great heresies of church history. Christ was not human as well as divine. Also, there was no sense of the risen Lord now. Jeffrey Hunter walked around in historical robes after the Crucifixion but there was no sense of the risen Christ in today's life."

## Tevlin Joins Superscope

SUN VALLEY, CALIF.—C. J. Tevlin has accepted an assignment as director of the Motion Picture Services Division for Superscope, Inc., according to Joseph S. Tushinsky, president.

At Superscope, Tevlin will handle the introduction to the film industry of the new Superscope wide-screen motion picture process. Under development for a considerable period of time, the new process and its significance in the rapidly-changing motion picture market will be announced shortly, Tevlin said.

Tevlin is former head of General Services Studio and was vice-president in charge of production for RKO Studios during which time the original Superscope process was developed by Joseph and Irving Tushinsky.

## THE NEW YORK SCENE (Continued from page 9)

Pat Olson, show off the gowns. We tried to get a Head reject for our favorite gal but the only thing she promised was that she would take good care of her when she appeared in movies.

Joseph Friedman, executive assistant to Paramount vice-president Martin Davis outlined the company's merchandising and advertising campaign aided by promotion expert Lige Brien. In Houston they bucked a hurricane but still received a goodly amount of attention and publicity. While eight cities were being covered, Paramount had received requests from twenty other top stores but there just wasn't time to cover these. Just before rushing off to the fashion show at Franklin Simon, Miss Kay did a strip-tease dance featuring beads, which is also seen in the picture. After restaurant patrons put their eyeballs back, we decided that enough was enough because after all what more was there. Oh, boy.

**THE METROPOLITAN SCENE:** American International's Girl Friday, Ruth Pologe, sends along a "Beach Party" hat and discs just to remind that there is such a film, which exhibitors have been well aware of boxofficewise. . . . A reception was held at the Playbill for Constance Towers, in town in connection with "Shock Corridor."

## Preminger To Address Allied N.Y. Convention

NEW YORK — Otto Preminger, noted producer-director, will be featured speaker at the 34th annual convention of the Allied States Association of Motion Picture Exhibitors, to be held Oct. 21-24 at the Americana Hotel in New York.

Irving Dollinger, New Jersey Allied, chairman of the convention, announced Preminger's acceptance of the invitation to speak, and said, "Preminger's words of advice and admonition to exhibitors have always created controversy. We are pleased that he is addressing us and we are looking forward to a lively session."

## Speakers Set For Tour Of U.N. By Allied Wives

NEW YORK—Ernest G. Weiner, United States Information Agency's representative at the U.S. Mission to the United Nations, will be a featured speaker at the Allied convention's visit to the United Nations (Oct. 23) for the wives of convention delegates, according to Irving Dollinger, convention chairman.

Weiner will discuss the information activities for the U.S. Government emanating from the United Nations, with special regard to motion pictures, radio, and press. Another speaker, soon to be announced, will explain the over-all information activities of the United Nations with emphasis on films and other communications media.

Distaff convention registrants will lunch in the general delegates dining room and be addressed in special United Nations facilities allocated for this purpose. Following a tour, ladies will receive admittance passes to U.N. sessions then in progress.

## Boyers To MGM Ad-Pub Dept.

NEW YORK—Albert Boyars, public relations director of Trans-Lux Corporation, will join the advertising-publicity-promotion department of Metro-Goldwyn-Mayer as coordinator of special projects.

Prior to his present position, Boyars was public relations director for The Buckeye Corp., parent company of numerous diversified industrial and commercial firms, as well as Flamingo Films and Transfilm-Caravel, Inc. He joined Transfilm as publicity director in 1954.

For a period in the early 1950's, Boyars handled free lance motion picture assignments for Robert S. Taplinger Assoc. and radio-tv promotion for The Greater New York Fund. Beginning in 1946, he had a seven-year association with David O. Alber Assoc. where he was a publicist on both theatrical and commercial accounts.

## Miss Heueisen Elected New WOMPI President

DALLAS—Miss Mary Heueisen, Kansas City, was installed as president of International Association of the Women of the Motion Picture Industry at the banquet concluding WOMPI's annual convention at the Adolphus Hotel. She succeeds Mrs. Jean Mullis.

Others installed were Mrs. Lee Nicholaus, New Orleans, vice-president; Mrs. Dorothy Reeves, New York, recording secretary; Mrs. Hazel Lenoir, Kansas City, corresponding secretary; and Miss Leone Matthews, Des Moines, treasurer.

WOMPI awards were made at the banquet with Dallas receiving four of seven best for publicity, greatest civic service, the R. J. O'Donnell award for the club doing the most to stimulate interest in motion pictures, and the WOMPI of the decade award which went to Miss Mabel Guinan.

The convention cup went to Jacksonville and Kansas City won award for having the most new members.

Ned Depinet, president, Will Rogers Hospital and O'Donnell Memorial Research Laboratories, was presented with a WOMPI contribution of \$2,000 by Mrs. Gene Barnette.

St. Louis was selected for the organization's 1964 convention.

## Para. Managers Named

NEW YORK — Charles Boasberg, Paramount general sales manager, has announced several changes in the company's branch manager assignments, effective immediately.

Kip Smiley, former branch manager at Charlotte, assumes similar duties at Pittsburgh.

Howard Nicholson, former Pittsburgh branch manager, assumes his new responsibilities as branch manager of the Memphis branch, replacing Tom Donahue.

William Briant has been appointed branch manager of the New Orleans branch, replacing Milton Aufdemorte.

William Holliday has been appointed branch manager of the Charlotte branch.

Forrie C. Meyers replaces Jess McBride, who recently resigned as Minneapolis branch manager.

## Republic Income Rises

LOS ANGELES—Victor M. Carter, president and chairman, Republic Corporation, announced that net income for the 39 weeks ended July 27 increased almost 30 per cent to \$1,462,145, or 48 cents a share following payment of \$300,000 in preferred stock dividends. This is based on 2,443,448 common shares outstanding at the end of the period.

This compares with \$1,128,632, or 34 cents a share in the comparable nine-month earnings for the 1962 period.

Net sales in the past nine months totaled \$34,667,662 compared with \$31,985,093 a year earlier.

## Cummings Quits MGM Board

NEW YORK—Nathan Cummings, Chicago, has resigned from the board of directors of Metro-Goldwyn-Mayer, Inc.

# WB Leasing Outside Studio Space As Production Activity Hits Peak

BURBANK, CALIF.—For the first time in Warner Bros. history, the company will lease outside studio stages as a result of the unprecedented production activity which is taxing physical facilities on the giant Warner Bros. lot here, it is announced by president Jack L. Warner.

With all 25 Warner Bros. studio sound stages currently occupied, arrangements have been made for two feature motion picture productions, scheduled to go before the cameras soon, to be filmed away from the home lot.

"Sex and the Single Girl," which Richard Quine will direct and William T. Orr will produce, with Tony Curtis and Natalie Wood starred, will be filmed at Paramount Studios in Hollywood.

"The Out of Towners," a Martin Manulis production for Warner Bros. starring Glenn Ford, Geraldine Page, and Angela Lansbury under Delbert Mann's direction, will be filmed at Paramount-Sunset studios in Hollywood. Coincidentally, this was the original Warner Bros. studio in the earlier days of the motion picture industry, before the company opened its huge Burbank establishment.

Four major motion pictures currently are being filmed at the Warner studios, in addition to two network television series. Five more Warner Bros. feature films are to begin production in the near future.

Occupying an unusually large amount of studio space is "My Fair Lady," which is being produced by Warner. George Cukor is directing the famous Alan Jay Lerner-Frederick Lowe musical in Technicolor and SuperPanavision 70, with a cast headed by Audrey Hepburn, Rex Harrison, Stanley Holloway, Gladys Cooper, Wilfrid Hyde-White, and Jeremy Brett.

Also in production are "Ensign Pulver," the Joshua Logan production in Technicolor and Panavision, starring Robert Walker, Burl Ives, Walter Matthau, and Tommy Sands; "Kisses For My President," starring Fred MacMurray and Polly Bergen, with Curtis Bernhardt directing and Steve Bernhardt and Gene S. Taft co-producing; and "A Distant Trumpet," Technicolor-Panavision adventure film starring Troy Donahue, Suzanne Pleshette, Diane McBain, and James Gregory, with Raoul Walsh directing and William Wright producing.

The two television series currently before the cameras are "Temple Houston" and "77 Sunset Strip."

In addition to "Sex and the Single Girl" and "The Out of Towners," three feature films are scheduled to begin filming between Oct. 1 and Oct. 15.

"The Long Flight," which John Ford and Bernard Smith will make for Warner Bros. in Technicolor and Panavision 70, will star Spencer Tracy, James Stewart, Richard Widmark, Dolores Del Rio, Sal Mineo, Ricardo Montalban, Karl Malden, and Carroll Baker. Ford will direct and Smith will produce.

"Robin and the 7 Hoods," starring Frank Sinatra, Dean Martin, Bing Crosby, and Sammy Davis, Jr., will be directed by Gordon Douglas, with Howard W. Koch as executive producer.

"The Undefeated" will be produced and directed by Henry King, with an important cast



Sir Philip A. Warter, left, chairman of the board, Associated British Picture Corp., was recently welcomed by Jack L. Warner, president, Warner Brothers Pictures, to a New York meeting of the British and American film leaders.

## Moses Joins Aldrich

BURBANK, CALIF.—Charles A. Moses has resigned effective Oct. 1 as director of public relations and publicity of Sinatra Enterprises and as personal public relations representative for Frank Sinatra to join The Associates & Aldrich Company, Inc., as director of public relations and publicity.

The appointment was announced by producer-director Robert Aldrich.

In addition to supervising public relations and publicity domestically, Moses will oversee the promotion activities of the Aldrich company's overseas publicity representatives.

## MGM Promotes Winters

NEW YORK—Dick Winters was named New York publicity manager for Metro-Goldwyn-Mayer Pictures, according to an announcement made by Dan S. Terrell, executive director of advertising, publicity and exploitation.

A member of the publicity and advertising department of MGM for the past three years, Winters formerly held various publicity posts at 20th-Fox and RKO.

## "Lilies" To Bow Oct. 3

NEW YORK—Ralph Nelson's international prize-winning film, "Lilies of the Field," starring Sidney Poitier, will have its American premiere at the Murray Hill on Oct. 3. The film, recipient of four awards at the Berlin Film Festival, including "Best Actor" for Poitier, is a heart-warming comedy in an unusual setting and with broad appeal. United Artists is releasing the motion picture.

now being selected.

Currently in the pre-production phase is "The Great Race," starring Burt Lancaster, Jack Lemmon, and Lee Remick in Technicolor and Panavision 70, to be directed by Blake Edwards and produced by Martin Jurow.

## No Product For India In Wake Of Tariff Rise

New York—Tariffs were increased sharply on virtually all imports to India on March 31, following the Chinese invasion, as a measure to raise defense funds.

Caught in the general increase, and inadvertently, according to some Indian sources, due to the haste with which the new tariff legislation was drawn, were foreign motion picture imports.

In the case of any country, the new rates would have been unacceptable to foreign film companies. In the case of India, however, which offers only a limited market for foreign films, the importation of such films suddenly came to a virtual standstill, while importers studied their costs to ascertain if the earnings of the market warranted continued service.

The decision was negative for American film producer-distributors. The low yield from the market could not carry a new heavy tariff without showing a loss. As a consequence American and other film exporting companies stopped shipping their pictures to India. The Indian government is reexamining its tariff situation as applied to film imports.

Meanwhile there was a sharp decline in revenue to the government from duty collections on film, which was exactly the opposite to the result hoped for when the increased tariff rate was imposed.

The Motion Picture Export Association has been in almost constant consultation with the Indian government. Charles Egan, MPEAA representative in India, attended a series of meetings in New Delhi on the subject. The merits of the industry's position apparently are beginning to prevail, and Egan advised that substantial relief soon would be forthcoming.

The action taken by the U.S. companies stemmed from the economics of the situation. Without threat of boycott, the film companies came to the conclusion that it was no longer profitable to ship films to India. When the tariff is lowered to a reasonable level, it is expected the American film shipments to India will be resumed.

Recent changes in cabinet ministers, announced by Prime Minister Nehru, may delay the immediate relief anticipated by Egan, but an early improvement in the situation is indicated.

## IFIDA Sets Publicists

NEW YORK—L. Daniel Blank has been named publicity director for IFIDA's forthcoming annual International Film Awards Dinner, and the firm of Blank-Rand Associates, Inc., will handle all publicity details, according to Daniel Frankel, chairman of the dinner committee.

The Awards Dinner will be held at the Americana Hotel, Jan. 21, 1964.

## Boxoffice Adds To Slate

WASHINGTON, D. C.—Sheldon Tromberg announced that the local office of Boxoffice Attractions, Inc., has acquired Royal International Films for territory release and also the attractions of Times Film.

Royal International pictures include "The Reluctant Saint," "Reach For Glory," and "Red Lips." Times current releases include "Mondo Cane" and "Violated Paradise."



## National General's Fox Revolutionary in Design

ROLLING HILLS, CAL.—National General Corp.'s newest, the Fox West Coast Theatre chain's \$450,000 Fox, is a unique building unlike other motion picture theatres designed in the traditional manner.

Scores of filmland celebrities, along with civic and business officials and theatre executives, attended the gala premiere opening of the deluxe showcase located on Silver Spur Road in the rapidly-expanding Rolling Hills Estates-Palos Verdes Peninsula area of Southern California.

Carver Baker, AIA, the architect, has planned a building singularly designed for the projection of motion pictures and for their enjoyment by the public.

Construction of the theatre was personally supervised by J. Walter Bantau, construction, purchasing and engineering chief for Fox West Coast Theatres, and his assistant, John Tartaglia.

The Fox is the newest theatre opened by National General. Others have included the Fox Conejo Theatre in Thousand Oaks, California; the Bayshore Drive-In Theatre in San Jose, California; the Fox Winrock Theatre in Albuquerque, New Mexico; the Fox Thunderbird Drive-In Theatre, Phoenix, Arizona; the Fox Theatre in Fort Collins, Colorado, and the remodeling of the California Theatre in San Diego.

NG has also acquired the Warfield Theatre in San Francisco, and will open another completely new theatre, the Fox Northridge in San Fernando Valley in September.

Forty-five additional new theatres and drive-ins are planned during the next three years by National General Corp., parent company, Eugene V. Klein, president.

Basic structure of the Fox Theatre in Palos Verdes Peninsula is a large wedge-shaped unit housing the auditorium. This is set within a circular curtain wall forming the screen wall of the auditorium and bowing out to form the various public and service areas surrounding the main seating area.

Front entrance of the building opens off the northern side on a small courtyard and landscaped area, reached from the street by a short flight of steps. Exterior of the building uses structural materials and architectural shapes for decoration. Materials used are brick, stucco, and glass.

Inside the wide glass doors is a portion of the circular area forming the patrons' lobby space. Doors lead from this area into the auditorium.

On the right of the entrance is the theatre's concession and refreshment area with the latest equipment for food and beverage handling. The Fox is equipped for both personal and automatic vending. The area is brightly lighted and features stainless steel and ceramic tile. Rest rooms and the manager's office also open off the lobby area.

At the left of this lobby is a Fox innovation, a patrons' lounge area with glass walls overlooking an intimate garden enclosed with an extension of the circular curtain wall. The area is planned for the convenience of patrons waiting for intermissions, as a community art gallery, as a meeting place for small groups and other community uses.

The auditorium is dominated by the central function of the room—a place to project and

## 700 Youngsters Run Riot In One-Usher Theatre

DETROIT—In Physical Theatre of Aug. 14, the editors and the Detroit Bureau devised a questionnaire to discover what has been the reaction to National Allied's recent survey to ascertain public attitudes about movie theatres.

Among questions asked was "I have . . . or intend . . . to do something about increasing personnel."

Last week (in Detroit!) newspapers carried an account of this story:

Fist fights broke out simultaneously in the W & W circuit's Lincoln, in various parts of the house. ("I Was a Teen-age Werewolf," "Beast with a Million Eyes," and "How to Make a Monster" were the pacifying attractions being shown.)

The teen-age monsters got completely out of hand, police were called in, putting out 700. Ten or 15 were arrested and held until they could be released in custody of their parents.

Back to the question quoted above: The Lincoln contains over 1800 seats on one floor. When the fights erupted in various parts of the auditorium there was, in charge, ONE usher.

## Lodge Honors Jack Warner

BEVERLY HILLS, CALIF.—Jack L. Warner, president of Warner Bros. Pictures, Inc., has been chosen "Man of the Year" by the Beverly Hills B'nai B'rith Lodge and Chapter, it was announced by Albert N. Alpern, "Man of the Year" general chairman for the Lodge.

The honor is being bestowed on Warner in recognition of his humanitarian efforts in the field of international relations and brotherhood and his many charitable contributions of the past. The motion picture producer will be further honored as the Lodge's "Man of the Year" with a testimonial dinner dance to be held early in January.

## MGM Votes Dividend

NEW YORK—The board of directors of Metro-Goldwyn-Mayer, Inc., voted a quarterly dividend of 37½ cents, payable on Oct. 15.

view motion pictures. Far wider than the usual theatre auditorium, it is particularly designed to complement today's large screens. With the floor sloping down toward the screen area and the ceiling sloping upward, the screen wall is the central visual attraction of the entire area. The screen is heavily draped in off-white curtains with a screen 30 feet high and sixty feet wide.

American Seating Co. supplied the 874 deluxe chairs.

Fifty tons of refrigeration are in the air conditioning system which is automatically controlled to patron numbers and outdoor temperature.

Projection equipment is located in spaces above the lobby at the rear of the auditorium. The theatre is equipped with Ampex four-track stereophonic sound. Projection equipment is designed for easy conversion to the various wide screen processes, Todd-AO, Cinemascope, etc., and room is provided for Cinerama projection if needed. Projectors are by Century.

## "All The Way Home" Bows Oct. 17 In Knoxville, Tenn.

KNOXVILLE, TENN.—The world premiere of "All the Way Home," based on the Pulitzer Prize-winning play by Tad Mosel and the late James Agee's Pulitzer Prize-winning autobiographical novel, "A Death in the Family," will be held in Knoxville, Tenn., on Oct. 17, it was announced by the Honorable John J. Duncan, Mayor of Knoxville, and James H. Harrison, general manager, Wilby-Kincey Service Corp., division of United Paramount Theatres.

The motion picture, which was filmed on location in Knoxville, is the bitter-sweet story of a few crucial days in the lives of a young couple and their little son in Knoxville of 1915.

The premiere will be attended by international press delegates, Washington dignitaries, and notables from Knoxville and the State of Tennessee.

"All the Way Home" is a United States entry at the first New York Film Festival at the Lincoln Center for the Performing Arts.

Bernard Serlin, Paramount exploitation manager, is in Knoxville for conferences with local theatre owners and Knoxville officials in conjunction with the world premiere of "All the Way Home."

## Embassy Distrib Deal

NEW YORK—Embassy Pictures has concluded negotiations for the distribution of a group of 16 of its major motion pictures in the Republic of Panama and Central America, through Leo Green, of Agencia Green in Panama, it was announced by Joseph E. Levine, Embassy president.

The territory includes Costa Rica, El Salvador, Guatemala, Honduras, and Nicaragua. Green was for 18 years a Warner Brothers sales representative in the Far East as well as the Caribbean area.

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# LONDON Observations

By Jock MacGregor

ASSOCIATED BRITISH attached so much importance to the opening of their first venture into Cinerama that chairman Sir Philip Warter accompanied Jack Goodlatte and Bill Cartlidge to Birmingham to welcome the Lord Mayor to the first performance of "How the West Was Won." The ABC, Bristol Road, has been completely gutted, and after some 12 weeks intensive work, the first theatre designed specially for the medium in Britain has emerged.

ABC's staff architect, Jack Foster, has planned the new auditorium so that the ceiling, side walls, and floor of the stalls all sweep in to frame the massive 80' x 47' screen. Gone are the proscenium, stage, and maskings. A central projection suite has been built at the back of the stalls and houses the three machines.

A fully licensed bar has been installed in the circle foyer, and this was well patronized before the show and during the intermission. Even with this temptation, however, I saw this mighty epic again and enjoyed it as much as ever. Whether Birmingham deserves such a magnificent presentation I wouldn't know. The audience seemed as unresponsive as critics at a press show. When at the end, I and some colleagues started applauding, we hushed quickly. Those who were not stampeding for the exits looked at us as though we were mad. To clap at the movies!

I was glad to find at the supper reception at the Albany, a new hotel which is as luxurious and impressive as the ABC Cinerama itself, that lack of demonstration did not mean lack of enthusiasm. The ABC boys were the recipients of all round compliments. The Lord Mayor was unbridled in his praise and felt that here was a marvelous source of entertainment. To make up for the loss of the theatre, ABC has spent a minor fortune on redecorating and equipping the Gaiety and upped it to first run status to take the Bristol's concurrency with ABC's main hall.

I travelled to Birmingham with David Jones and his aide, Doug Ewin, and a pleasant surprise at the London station was finding a smiling J. Everett Callow with Cinerama's Ron Lee. He has been on a three week check up on European installations. Before flying on to Dublin on Sunday, Cinerama's British chief Pat Spellman was able to show him the progress being made on the conversion of the Birmingham Gaumont which opens Oct. 14 with "Cinerama Holiday." Everett had a pretty impressive report to take back to New York.

**JOHN DAVIS** was in great form when for the first time he presented the Rank Organization annual report at a press lunch as chairman. It was the best ever. He is master of the leading question and smilingly will parry with: "I know but I am not going to tell you"; "All joking apart, I am not going to commit myself"; or a plain "I am an optimist but I am not going to say any more." Not once did he hide behind the cliché of the day—"No comment." He had no need to.

Even when the group's straight business activities like Xerox, radio, tv, machine tools manufacture, medical, military, and civil electronic equipment, etc., are excluded, show business held its own, despite the worse 10 winter weeks on record. After the lunch he invited the trade press back to the South Street HQ where an impressive horseshoe table has been installed in the board room for coffee. He was supported by Kenneth Winckles, Ronnie Leach, Fred Thomas, and Graham Dowson. He told us that film production and distribution were making money and that his theatres, calculated on prewar valuation at \$112,000,000, needed good product from all sources. After rationalization, he controls 355, mainly first run, against 494 of all types four years ago.

John Davis has little use for the "X-Adults Only" films and obviously likes family fare. In criticising them, he paid a big tribute to the selling power of the trailer. He said because of the X films, many people missed the screen plugs for all family programs which were booked to follow. He also revealed that some 15 per cent of Rank shares are now held by what he calls professional American investors and that business has improved steadily in Canada through reorganization and improved economic conditions.

IT WAS a bright and sunny morning when Jean Osborne phoned to say bittersweet-like that she supposed it was too much to hope that I would be honoring the "Psyche '59" unit. Whether it was the sting or the sun, I am not sure, but I floored her by replying that I would be right down. I found Phillip Hazelton and Alexander Singer, the young American producer and director who scored with their first venture, "Cold Wind in August," nearing the end of a tight schedule for the film of Francois des Lignaris' sensitive novel about a blind woman.

They tell me their plans are open. They will film where the subjects take them and have examined possibilities in Yugoslavia, Greece, and Italy. During their tours they met Columbia's Mike Frankovich, who had been deeply impressed by "Cold Wind." Within weeks, a deal was set, and "Psyche '59" became a reality with a cast headed by Curt Jurgens, Patricia Neal, and Samantha Eggar. Acutely conscious of Hollywood's importance as a film center, they have joined forces with Bernard Schwartz and formed Troy-Schenck International with headquarters in Beverly Hills, Calif. Good luck to them.

**20TH-FOX'S PERCY LIVINGSTONE** is thrilled that Darryl F. Zanuck's "Longest Day," after taking more than \$700,000 from 574,013 patrons in 47 weeks at the Leicester Square, has smashed all time records at 12 of 16 Rank theatres playing hard ticket road shows in the London suburbs. . . . The hunt for the unusual in film parties is always on. Full marks go to Ernest Roy, who chose the Royal Zoological Society club for a cocktail party for his executives at Kay Laboratories and Carlton Hill Studios and friends in the trade. Frankly, I am glad that we were greeted by an elephant on arrival and not by a pink one on departure. Chimpanzees, exotic birds, and other residents left their cages to mingle with the guests, and I suspect took a pretty poor view. Another reception was staged by the Association of Cine and TV Technicians for a Russian film delegation.

## MPEAA Names Palumbo To Head International Unit

NEW YORK—Leonard Palumbo, director of publicity and advertising for Warner Bros. Pictures International Corporation, was unanimously elected chairman of the International Film Relations Committee of the Motion Picture Export Association of America.

Retiring chairman Fortunat Baronat of Universal Pictures welcomed his successor and thanked the members of the committee for their excellent cooperation and support during the past year. Among the accomplishments of the Baronat regime was the preparation of an International Trade Paper Directory which lists complete information about the leading motion picture trade papers published throughout the world.

In addition to the regular business of the meeting in which advertising and promotion problems throughout the world were discussed, the group heard from Robert J. Corkery, vice-president of the MPEAA for Latin America. Corkery discussed a number of important changes and developments now going on in some of the Latin American countries and the significance they will have in the advertising and promotion of motion pictures in this area in the future. A number of questions were put to Corkery concerning the growth of television and the effect that tv Spanish-language dubbing will have on American films.

In citing the important place that American films have in the Latin American market, Corkery pointed out that large segments of the population do not have access to cars, boats, and other leisure-time activities such as bowling, but they will go to motion picture theatres two and three times a week.

Those attending the meeting, in addition to those mentioned, were Alex Black (Universal); Martin Blau (Columbia); Armand Cardea (Paramount); Samuel Cohen (United Artists); Michael Hoffay (Columbia); Arthur Pincus (Metro-Goldwyn-Mayer); Jack Tessler (United Artists); and for the MPEAA, Taylor Mills and Walton Thomas.

## Field Men Aid Hospital

NEW YORK—The exploitation coordinating group of the Motion Picture Association of America's advertising and publicity directors committee has announced a list of field exploitation chairmen for the Will Rogers Memorial Fund Drive.

At a recent meeting of the group under the chairmanship of Emery Austin, director of exploitation for Metro-Goldwyn-Mayer, field chairmen for 31 exchange areas were selected. Field representatives of seven of the member companies will serve as exploitation chairmen. Letters from each of the companies already have been sent advising the chairmen of their appointments and exploitation kits from the Will Rogers Memorial Fund Drive office have been shipped.

The field exploitation chairmen have been requested to contact the distributor chairmen and the exhibitor chairmen in each of the exchange cities. All field representatives from all companies have been requested to work with the chairmen in their area in planting Will Rogers Fund Drive publicity with newspapers, radio and television stations throughout the country.

## ALBANY

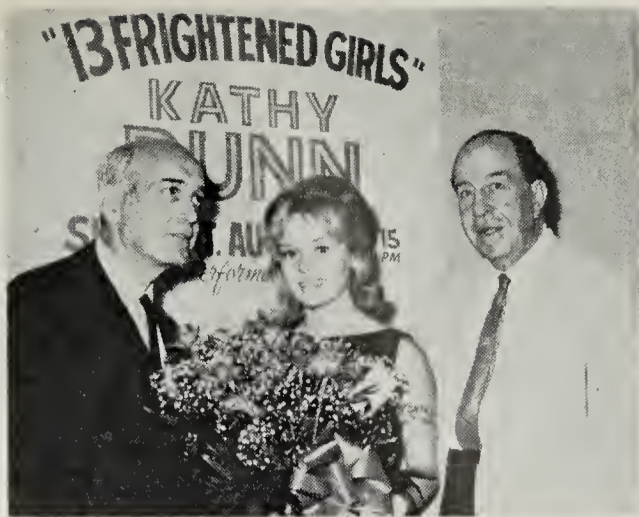
The arrival of cooler weather brought the closing of several area drive-ins and the shifting of others to week-end operation. . . . The annual Variety Club golf tournament and dinner proved to be its usual success and was well attended. . . . Alan V. Iselin flew to Florida on an inspection trip of his three ozoners in that state. . . . Fabian's Plaza, Schenectady, which reopened late in June after being closed since last month, relocked its doors, perhaps permanently. It had been in operation since 1931 and seated about 2,500. After the June relighting the theatre showed several road-show attractions.

## ATLANTA

Georgia Chief Justice W. H. Duckworth indicated that he favored theatres submitting their films for a rating before they are shown; and that exhibitors of alleged obscene movies have the fire punished out of them although he thought the city's most recent movie control ordinance which was struck down last May in Fulton Superior Court might run contrary to the state's constitution. . . . The Marengo, Demopolis, Ala., is being remodelled. . . . Mid-Tennessee Amusement Company, Manchester, Tenn., has purchased a tract near town and will build a new drive-in for 400 cars. . . . Richard T. Jennings and J. Coleman Jones, J&J Enterprises, Asheville, N.C., have leased the Fine Arts there from E. M. Loew's Theatres, Boston. . . . MGM's "Hootenanny Hoot" had an area multiple run opening in five conventional theatres and 13 drive-ins. . . . The annual convention of the Theatre Owners of Alabama-Georgia and Tennessee will be held at the Drinkler Hotel here on Sept. 30-Oct. 1. J. H. Thompson, president, TOA of Georgia, is general chairman of the convention. . . . Grace Hammond, Capital Releasing Company accounting department, has returned to work following an operation on her leg. . . . Ed O'Neil, Universal salesman, was back on the road after a lengthy recuperation. . . . Morris Steinman, MGM publicist from New York City, was in town with Bill Shealey, manager, Loew's Grand. . . . One of the largest screens in the southeast has been installed at the Riverside Drive-In, Macon, Ga. It is 124 feet wide and 72 feet high. . . . Renovation of the Imperial, Griffin, Ga., a unit of the Martin Theatres, has started. . . . Hugh D. Rainey, who was manager of the Riviera, Knoxville, Tenn., prior to the big fire that closed it, is the new manager of the Bijou, owned by Wilby-Kincey Theatres in that town; and which is being remodeled.

## BUFFALO

The name, policy, and Fred Keller management of the Circle-Art will be transferred Oct. 1 from 444 Connecticut street to the Dipson circuit property hitherto known as the Varsity. William Dipson, Batavia, president of the inter-state Dipson Theatres, and Keller announced this new development following negotiations in which Keller committed the new Circle-Art to foreign and art films exclusively. Since March 28, when Keller took over the management of the 480-seat house, the Circle-Art has been the one film theatre in Buffalo adhering without exception to the foreign-art policy. The opening film in the new Circle-Art will be Orson Welles' "The Trial." Keller, who has staged plays and other shows in the Circle-Art, expects to do likewise at the new address, where there are seats for 800. . . . James F. Denton, emis-



Kathy Dunn, featured in Columbia's "13 Frightened Girls," made a personal appearance recently at the U.S. Theatre, Paterson, N.J., and was gifted with a bouquet of American Beauty roses by manager William Weiss. She was accompanied by Anthony Williams, right, district manager for Stanley Warner Theatres.

sary of the Mirisch brothers, was in town and announced in the public prints that "Kings of the Sun" will have a Christmas premiere in Buffalo. While in town, he engaged one of the more capacious halls on the Statler Hilton mezz, loaded it with ritual masks and decorative armor used in the show, and ran off color films of the mighty opus in the shooting stage as directed by J. Lee Thompson. . . . Public school pupils in Buffalo will see films dealing with important current events each month through the courtesy of the Courier-Express. The Screen News Digest of New York will select an event of world-wide or national importance in the news each month and prepare a film presenting historical background relating to the event. The material will be taken from the Hearst Metrotone News film library, which includes film clips of events for the last 60 years. Five prints will be sent to Buffalo each month. Upon delivery, the films will become the property of the Board of Education. In addition to the films, the Courier-Express and Screen News Digest will supply a discussion outline prepared for each film to be used by the teacher. The first films will be delivered this month.

## CHARLOTTE

Author Mickey Spillane visited Charlotte and Winston-Salem, N. C., to help promote the motion picture, "Girl Hunters," which opened the next day at the Manor. He not only wrote the novel on which the film was based but played the lead role as well. He made stage appearances both at the Manor, Charlotte, and the Carolina, Winston-Salem. . . . The Theatre Owners Association of North and South Carolina will hold its annual convention at Charlotte in a one-day session Nov. 11, but plans are being made to return to a three-day meeting next year, it was announced by Mrs. Lucille Price, executive secretary. She said next year's convention will be comparable to the three-day event here last year which celebrated the association's 50th anniversary. This year's meeting will be held at the Queen Charlotte Hotel, will include a luncheon and dinner meeting, and will be addressed by a nationally prominent executive in theatres or film production, Mrs. Price stated. George Myer, Charleston, S. C., is president of the association.

## CHICAGO

Paul R. Burkhardt has been named manager, Plaza Art. The house was recently taken over by Edward Ross of Kansas City. . . . Robert Alan Conger, director of Encyclopaedia Films, died

at Columbus Hospital. He leaves surviving his widow, a son, and a daughter. . . . Robert Howard, manager, 66 Drive-In, La Grange, Ill., has been promoted to manager, Montgomery, Cincinnati. . . . Charles H. Percy, board chairman of Bell and Howell, has named Carl Hansen as his campaign manager in a drive to secure his nomination for governor on the Republican ticket. Thomas Skiles will be Percy's director of publicity in the campaign drive. . . . Alliance Theatres executives S. J. Gregory, president, and Pete Panagos, promotion manager, left for Seattle for a survey of Alliance Washington theatres. . . . Modern Film Distributors, Irwin Joseph manager, filed suit in Wyandotte County Circuit Court, Kansas City, against the Kansas State Board of Review for banning the film, "Because of Eve," in its entirety. Edward H. Powers is attorney for the Joseph company.

## CINCINNATI

Ray Russo, 20th-Fox manager, has reshuffled his office staff. Tony Knollman continues as office manager and will do some sales work. John Kallmeyer succeeds Knollman as head booker, and Dennis Glenn, student booker, replaces James Lymangrover, booker, who has resigned to join the U. S. Navy. . . . Warner Zoeckler, formerly manager, Warner's Ohio, Mansfield, O., has been appointed new managing director for the Capitol, succeeding Don Wirtz, now associated with Mid-States Theatres. Zoeckler began his career as a teen-age usher 23 years ago.

## COLUMBUS, O.

Bernard Ginley, manager, Southern, was awarded a certificate of appreciation by the Ohio Federation of Women's Clubs for his summertime program of reduced admissions for youths. . . . Prospective new owners of the Hartman legitimate theatre, reportedly a Philadelphia man and wife, probably will continue to operate the theatre as a live attraction house. The new owners prefer to remain anonymous at this time. . . . Manager Sam Shubouf, Loew's Ohio, held "Irma La Douce" for a second week after one of the biggest weeks in recent months. . . . Ron Pataky, theatre editor of the Columbus Citizen-Journal, will be in Hollywood Sept. 30 to Oct. 10 and make a return visit to the film capital Oct. 31-Nov. 5. Pataky plans a Broadway visit Oct. 20-26. . . . Jerry Knight, manager, Drexel, will present the MGM Golden Operetta series and the World Heritage film series starting Oct. 1. . . . Manager Ed McGlone, RKO Palace, underwent minor surgery at Grant Hospital. . . . Debbie Shubouf, daughter of manager Sam Shubouf, Loew's Ohio, is recovering following an appendectomy. . . . Convention committee meeting is scheduled here for the Independent Theatre Owners of Ohio convention Nov. 12 and 13 at the Deshler-Hilton Hotel. . . . Ken Prickett extended appreciation to all those who aided in arrangements for the free trailer showings recently at the Ohio State Fair. He said special thanks should go to Paul Damrin, projectionist, who set up the booth; Dave Cornwell, president, Local 386 I. A. T. S. E., who made arrangements for men to handle the exhibit; Frank Yassenoff, Harry Schreiber, and Milton Yassenoff, for loan of equipment; and manager Ed McGlone, RKO Palace, and Charles Van Fossen, assistant manager, RKO Grand, for donation of lobby displays and arranging for attendants. Prickett also thanked the film companies for supplying trailers. Buena Vista furnished a print of "20,000 Leagues Under the Sea" for a screen-

ing to the All-Ohio Boys' Band and F. F. A. girls' groups. National Screen Service and National Carbon Company also assisted in the exhibit. Fair manager E. J. Keirns and his assistant, Bill Onslow, also received a "thank you" from Prickett.

## DALLAS

Rube Jackter, vice-president for Columbia Pictures, was here to meet with exhibitors for a conference on the company's fall and winter release schedule. . . . "The Three Stooges Go Around the World in a Daze" will have a multiple Dallas area opening at the Lakewood, Big D, Texas, Crest, Jefferson, Boulevard, Granada, Lone Star, Casa Linda, Preston Royal, Bruton Road, and Chisholm Trail at Grand Prairie on Sept. 26, and at the Circle here on Sept. 27. . . . The fall performance schedule for "Cleopatra" has been placed into effect by the Tower. The film is being offered now in 10 performances weekly, instead of the 14 showings per week that have been scheduled since the reserved seat film opening here June 26. The new schedule calls for 2 p.m. matinees Sunday, Thursday, and Saturday each week, with evening performances at 8 p.m. Monday through Saturday and at 7:30 p.m. Sunday. The same price policy will be maintained. . . . Norm Levinson, general manager and advertising publicity director of Trans-Texas Theatres, Inc., will conduct a seminar on art theatre operation during the Theatre Owners of America convention at the Americana Hotel in New York on Oct. 28-31.

According to Interstate city manager James O. Cherry, "Cleopatra" has drawn more than 83,000 viewers here so far during its eight weeks of showing for an attendance record that is much larger than for any previous reserved seat feature for the same period. . . . Dallas film maker Larry Buchanan, who hit pay dirt with his "Free, White and 21," which was released through American International Pictures, has another film before the cameras here, "Under Age." It also has a similar shock theme. . . . William T. Bennett of Dallas was the 250,000th guest at the Capri during the showing of "How the West Was Won" and was presented by Capri manager Marion Hudgins with a \$500 General Electric AM-FM stereo console plus a half year season pass for two to the Capri's sister theatre, the Fine Arts.

## HOUSTON

Carroll Lewis, Jr., operator of the Post Oak Drive-In, who also operates the Movieland Golf Course adjacent to the drive-in, has finished construction of the "world's largest clock" at the golf course. . . . Houstonian Jim Rucker is currently on location near Sacramento, Calif., in the leading role of a movie called "Lorna," being filmed by an independent producer. . . . "Pickpocket" has opened the Contemporary Arts film series Friday nights in the Prudential Auditorium. . . . The Shepherd Drive-In and the South Main Drive-In booked a "howl-arious" Friday the 13th show at midnight. On the bill were "Terrified" and "Return of the Fly." . . . A four feature film show was booked as the "Friday the 13th Horror Show" at the King Center Drive-In. The bill consisted of "House of Fright," "Teenage Frankenstein," "Black Sunday," and "The Pit and the Pendulum." . . . "Bye Bye Birdie" has been booked for showing into eight indoor and seven drive-ins. . . . Another multiple opening was given to "55 Days at Peking" at three indoor and seven drive-ins.



Edward L. Hyman, center, vice-president, AB-PT, recently visited Hartford, Conn., for meetings with New England Theatres, Inc., an AB-PT regional affiliate. With him are Chester L. Stoddard, NET president, and, at left, Ray McNamara, NET Hartford resident manager.

## JACKSONVILLE

Walt Meier, manager, downtown Florida, in cooperation with Jim Bradley, radio station WAPE, rallied his staff and carried on an advance exploitation campaign for a folk-singing contest on stage at the Florida near the opening of his run of "Hootenanny Hoot" on the screen. . . . Joe Thrift, Howco Exchange manager for Florida, has opened a new office on the second floor of the Florida Theatre Bldg. He said that Mrs. Flora Fowler, former WOMPI leader, has rejoined Howco and is now managing the Howco shipping station in the old Paramount building on Houston Street. . . . Gordon Craddock, Medalion Films, has also moved into an office in the Florida Theatre Bldg. . . . Herb Roller, general manager, Grove, Inc., announced that the company's new first-run Grove in Lakeland has a tentative opening date of Oct. 10. . . . Tim Choulot, assistant at the Center, is acting as relief manager, suburban Capitol, while Mr. and Mrs. Joe Charles vacation in south Florida. . . . Marlene Dietrich, glamorous grandmother, singer, and motion picture star, reported to police that more than \$18,000 worth of jewelry was stolen from her motel room in St. Petersburg while she was appearing at Guy Lombardo's swank Port-O-Call night spot on nearby Tierra Verde Island. . . . Jacksonville was the only city in the nation which had two native daughters competing in the recent Miss America contest at Atlantic City. One, Miss Nevada, is Miss Cheryl Jeanne Thompson, daughter of "Easy" Thompson, a poster artist formerly employed here by Florida State Theatres. The other, Miss Georgia, is Nancy Middleton who won her title while attending a Georgia college. Miss Thompson is now a Las Vegas showgirl. . . . Robert Andrews moved from management of the Ritz, Bartow, to the helm of the Harlem, St. Petersburg, when the Harlem's manager, Mike Trevor, son of Walter Trevor, FST city manager in St. Petersburg, resigned to enter college. Mrs. Joy Moore took over as interim manager of the Ritz. . . . Thomas P. Tidwell, former 20th-Fox manager here, has returned to his hometown of Dallas where he has an independent booking agency. . . . Al Hildreth, manager, downtown Empress, took over at the suburban Edgewood when Art Castner left on a vacation trip, and John Meehan moved into the Empress as relief manager. . . . The large delegation of local WOMPI members, who journeyed to Dallas and back, disembarked from their air-conditioned Greyhound bus in

front of the Florida. Although thoroughly tired by the 2,034-mile trip, they were all enthusiastic about the king-size Texas hospitality shown to them in Dallas. . . . Col. John Crovo, retired local exhibitor, presided over a luncheon session of the Motion Picture Council held at the Seminole Hotel.

## MIAMI, FLA

Harvey Fleischman, Wometco Enterprises, Inc., vice-president, was resting comfortably following surgery at Mt. Sinai Hospital, Miami Beach. Ditto for Frank Miller, Wometco maintenance department. . . . Howard DeBold, 163rd St., was August first prize winner in Wometco's Thrif-Tik-It Sales Contest. Cecil Allen, Mayfair, and Tom Rayfield, Carib, were runners-up, followed by William Brewer, Cameo, winner of a service award for sale of 200 books to one organization. . . . Lee Septembre, 54, former area theatre manager, passed away. . . . Hal Cummings, manager, Florida, Ft. Lauderdale, subbed for Ft. Lauderdale News amusement editor columnist when the latter was vacationing, with a column entitled "Movie Industry Due Big Season." Cummings stressed that "movies are better than ever" and outlined some of the top releases due soon in the Gold Coast area. Cummings pointed out that confidence and optimism within the industry was at an all-time high, with 106 new theatres constructed in the first six months of 1963 and another 60-plus scheduled for completion before the year is out throughout the country. Cummings pointed to the statement made by Florida State Theatres division manager Harry Botwick at the opening of the chain's new Coral Ridge, one of the latest opened in large shopping centers: "People still want to go to the movies, but we must bring the theatre to the people. If it's shopping center theatres they want, then that's where we are going."

## MEMPHIS

The showing of a summer long series of silent film classics at the Adult Education Center of Southwestern College, admission 75 cents each showing, generated quite a bit of interest in the movies of yesteryear. The final film, "Waxworks," a German silent starring Emil Jannings, was offered on Aug. 21. . . . Carl Dozier, Gem, Charleston, Ark., reports the theatre will reopen on Oct. 4. Gem was closed during September. . . . R. B. Dossett, Starkville, Miss., has reopened Lakeside Drive-In. . . . Elias Drive-In, Osceola, Ark., suffered screen damage in a wind storm. The operation was closed for several weeks. . . . The Studio, one of the two art houses in Memphis operated by the Art Theatre Guild, reopened on Sept. 8. Manager Bill Kendall arranged for the gala opening for the fall-winter season to tie in with International Film Week and International Fashion Week. States Kendall, "The summer respite gave us a chance to devise a program of prestige pictures and a policy to compensate for the fact the exploitation films with a mass appeal, which frequently support the prestige pictures, cannot be shown in Memphis as they are in other cities. Also, we intend more tie-ins with schools." . . . Zeva Yovan, manager, Loew's Palace, for the past seven years, and and of Loew's Orpheum, St. Louis, has resigned. He states he had been anticipating a transfer, but didn't want to leave Memphis. Mr. Yovan joined the Loew's chain in 1930 in Harrisburg, Pa., coming to Memphis in 1960, during which time the Palace was converted to Cinerama. Charles O'Dell, formerly assistant manager, Loew's State, New Orleans, is

now manager of the Palace. . . . "Dinner and PT 109 all for \$1.09" was the advertisement in a Memphis shopping guide publication for the higher income suburban section of the city. In connection with "PT 109," which was showing at Warner, free coupons inserted in specified numbers of the shoppers guide entitled the lucky reader to free tickets for the show, with a dinner at the Britling Cafeteria near the Warner. . . . Ford, Rector, Ark., reopened on Sept. 6, and Halls, Halls, Tenn., resumed operation on Sept. 5.

## NEW HAVEN-HARTFORD

First drive-in theatre closing of the season is already in effect: Lockwood and Gordon's Torrington D-I, Torrington, shut down until spring of 1964. . . . R. Charles Tolis, general manager, Tolis Connecticut Theatres, and wife and son got back from a vacation trek through the Middle Atlantic states. Clarence Tucker is new manager of the Tolis Newington, Newington. . . . Jack Sanson, metropolitan Hartford supervisor for Stanley Warner, and George E. Landers, E. M. Loew's Theatres, competed in a tennis match at the Hartford Chamber of Commerce Retail Trade Board's outing, but no one's disclosing the outcome. . . . Hector Frascadore, E. M. Loew's Farmington D-I, is pushing the family picnic plan; his ads contain the line, "Plan A Family Picnic At This Theatre!" . . . Allen M. Widem, Hartford Times amusements editor-columnist, talked with Janet Leigh of Paramount's "Wives and Lovers" via long-distance phone, through arrangements by Henry Ehrlich of the Paramount exploitation force, prior to the film's Connecticut bow at the Allyn, Hartford. Widem joins fellow critics on a weekend junket to Los Angeles late in October to mark world premiere of Stanley Kramer-UA's "It's A Mad, Mad, Mad, Mad World." . . . The Connecticut Valley region has blossomed forth with two more theatre construction projects. The Bridgeport, Conn., redevelopment agency has disclosed plans for a mammoth \$25 million Lafayette Plaza complex, including a motion picture theatre, in Bridgeport's State St. urban redevelopment (theatre operator is yet to be determined), and National Amusements Corporation (Boston-based) has purchased a 5.5 acre site at 854 Riverdale St., West Springfield, Mass., for \$77,000. The tract will be used for construction of a Cinema I and Cinema II—two separate theatres under one roof.

## NEW ORLEANS

Ramona Ann Gauthier, secretary to Bob Corbit at Paramount Gulf's advertising and publicity department, and Guy Russo, Jr., will be married on Oct. 5. Also, Janet Marie Bischone, United Artists exchange, and John Charles Markey. . . . Bill Hirstius, Film Inspection Service, was badly stung by a bee and this kept him away from work for several days. . . . United Theatres some time ago added Abe Berenson's Tower, Gretna, La., to their chain of operations. Floyd LeBlanc is managing. . . . J. L. Boyer, manager, National Screen Service, and his wife have returned from a visit to their son, who is in training with the Marines at Paris Island, S.C. . . . Pat Smith is the new 'hello girl' at the MGM exchange. . . . MGM is getting ready to move into new headquarters in the Miles Building on Canal Street. . . . Buddy Bache, MGM salesman, is recuperating at home with a broken ankle. . . . The Cox, Pierre Part, La., was slated for reopening.

Johnny Bazare has chalked up 39 years



Al Plough, manager, SW Stanton, Philadelphia, recently enlisted the aid of "Miss New Jersey" (1962) in a photo contest stunt on Columbia's "Jason and The Argonauts." She was temporarily made Miss Argonaut. Prizes were a U.S. Savings Bond and passes to the theatre.

as projectionist at the Liberty, Eunice, La. . . . Jim DeNeve, Gulf States Theatres' general manager, filled in for manager C. A. Mathews, Do Drive-In, Metairie, La., who was called to the bedside of his seriously ill mother in Charlotte, N. C. . . . Jerry Adams has succeeded Mrs. Beatrice Habig as manager of Gulf States' Paramount, Greenwood, Miss. . . . Ramona Gauthier, secretary to Bob Corbit, chief of Paramount Gulf Theatres' publicity and advertising, has an altar date on Oct. 5 with Guy Russo, Jr. . . . Mrs. Maxine Bevelo is now working at Exhibitors Cooperative Service on Fridays only. . . . Buddy Bache, MGM salesman, has been nursing a broken ankle. . . . Kenneth Kurtzman, formerly of the local MGM exchange and now in the home office in New York City, announced he and his wife are now the parents of a baby girl. . . . D. J. Cox has reopened the long closed Cox, Pierre Part, La. . . . Gulf States Theatres' closed the Rose Drive-In, Bastrop, La., for the winter. . . . Fred Williams is back managing the Lincoln, Baton Rouge, La., for Gulf States' Theatres. . . . Wanda Arliss, 20th-Fox staffer, resigned to marry Enrique Soriano. They plan to take up residence in Oregon where he is stationed with the U. S. Air Force.

## PHILADELPHIA

The annual golf tournament and dinner dance of Variety Club of Philadelphia, Tent 13, was its usual big success. There were more prizes than ever before for golf, gin rummy, and door prizes. . . . James Garner, formerly of the MOTION PICTURE EXHIBITOR editorial staff, has been promoted to Specialist Fourth Class in the U.S. Army in Vietnam, where he is assigned as a public information specialist to the Headquarters and Headquarters Detachment, U.S. Army Support Group. . . . Jack H. Harris, president, Harris-Cole International, newly-formed world-wide distribution entity, is on a tour of the Far East with stop-offs scheduled in Tokyo, Hong Kong and Manila. He is investigating co-production deals and viewing completed films for insertion in his distribution program.

## ST. LOUIS

All those wishing to attend the Ozark Film Folk Frolic are asked to get their reservations in as soon as possible to the Missouri-Illinois Theatre Owners, Wes Bloomer, president, announced. Many activities are planned for this gala get together with the members of

U.T.C. including a completely social evening on Sept. 23 and many interesting events on Sept. 24. There will be an Ozark breakfast at 8 a.m., with introduction of the presidents of MITO and U.T.O. Dick Orear and Darrell Presnell will talk on boxoffice business builders, and there will be an appointment of a joint committee. . . . WOMPIs meet today (Sept. 18) at the Elk Club to discuss arrangements for the WOMPI international convention that will be held in St. Louis in 1964. . . . Charles Krips, 20th-Fox branch manager, was in Paducah, Ky., recently conferring with Bernie Palmer and Glenn Schrader, who is the new booker and buyer for Columbia Amusement Co.

## SALT LAKE CITY

The Centre, where 20th-Fox's "Cleopatra" is in its 10th week, inaugurated a Fall sched-

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ule, eliminating daily matinees. . . . The Richey has changed management. Former operator Albie Peterson sold out to L. D. Perry. The same policy will be continued with foreign films shown on Sundays. . . . Warners branch manager C. A. Hudgens hosted an invitational preview of Warners' "Mary, Mary" at the Center.

## SAN ANTONIO

Theatre collections were being taken up for the Will Rogers Memorial Hospital at the downtown Majestic. The collection is preceded with the showing of a special trailer featuring Gregory Peck. . . . Ignacio Torres, manager of the downtown Alameda, Spanish language theatre operated by the Jack Cane Corp., has an eye catching display on the street in front of the theatre calling attention to his next feature. There is a dummy hang-

ing from a noose on a platform which is realistic enough to slow down cars passing in front of the theatre enabling them to read the name of the feature and playing dates. . . . The Broadway, where "Cleopatra" holds forth, has a new fall policy, according to Eric Brendler, manager. The matinee showings will be curtailed to Thursdays, Saturdays, Sundays, and holidays, with performances every evening. . . . Richard Vaughn, manager, Texas, Cinema Arts theatre, staged a special Pepsi Cola Saturday morning show with six Pepsi Cola bottle caps serving as admission. On the screen was "Hercules Unchained" plus cartoons and free prizes. . . . Frank Flores returned here from a booking trip made to Dallas. He is owner of the Bucaneer Drive-In, Corpus Christi, Tex. . . . The Palace, Colorado City, Tex., held a re-opening following a remodeling project. This included a new tile facing for the front of the building, a new marquee, front doors re-finished, entrance lobby floors re-tiled, and the concessions counter enlarged to four times its old size. The office of Raymond Webb, new manager, has been finished in wood paneling. Living quarters for Webb are being completed on the second floor of the building. . . . A. L. Moore is reopening the Alamo, Bartlett, Tex. . . . C. W. Brockett has succeeded Bill Petty as operator, Crystal, Ralls, Tex. Brockett's son Bill will move to Ralls to join his father in the operation of the Crystal. . . . Anacio Luna has reopened the Luna, Crystal City, Tex. . . . Paul Hogervorst and Dan Krieger have been continuously plagued with vandalism at their Trail Drive-In, El Paso, Tex. They placed a stakeout at the drive-in for several nights with nothing turning up. Finally a neighbor woman living close to the drive-in saw persons moving inside the concession building and notified police who in turn apprehended three juveniles. . . . Mrs. R. A. Young is reopening the Joy, Mount Vernon, Tex. . . . Don Gilbert and Russell Enlow, Mission and El Rancho Drive-In, Dalhart, Tex., have brought to a close the Wednesday kiddie matinees held during the summer. They presented a feature film, serial, and a few cartoons with attendance very gratifying since June. . . . Mr. and Mrs. Gardner Seaholm have taken over the operation of the Rice, Eagle Lake, Tex. They remodeled the lobby and snack bar.

Alvin Krueger, manager, Laurel, a Cinema Arts Theatre operation, has won a \$100 cash award as the first prize in a nation-wide contest among theatre managers showing the Metro-Goldwyn-Mayer operettas. Krueger won the prize for his promotional efforts on behalf of the series. The series played twice at the Laurel, once on a weekly basis, each Wednesday, and then once per day for an entire week. Another group of the Metro-Goldwyn-Mayer operettas has been booked for showing later this year. . . . Silent film star Pola Negri took a plane out of San Antonio for New York and then on to London to start work on the first color motion picture she ever appeared in. Walt Disney is the producer. Miss Negri said that she expected to return to San Antonio in December to spend the winter here. . . . Five hundred readers of the San Antonio Express (morning) and Evening News were invited to be guests of the newspaper's staff at a special showing of the new Elizabeth Taylor-Richard Burton picture, "The V.I.P.s." The newspapers gave 250 pairs of tickets to the first 250 people who wrote for them. No coupons, no jingles, no essays to write. The special showing was at the Aztec, where the picture was to open. . . . The south section of the Bordertown Drive-

In, El Paso, lost only three nights when fire recently destroyed its 40 x 80 foot wooden screen. Jack Veeren, manager for Stanley Warner of Texas, hastily had a steel scaffolding erected and canvas strung across its face to resume operation. The screen, valued at \$30,000 was completely destroyed by the flames, blamed on teenage vandals. Bids are being accepted for a new steel screen. The temporary canvas screen is 20 x 40 feet. . . . Funeral services were held in Mexico for Jim Black, Warner Bros. west Texas salesman, who died of a heart attack at his home in San Angelo, Tex.

## SEATTLE

Elmer Hollander, vice-president in charge of International Classics, was in Seattle from New York conferring with Carl Handsaker, branch manager of 20th-Fox, through whom the Bridgette Bardot picture, "Please, Not Now," will be released. . . . Robert Parnell, branch manager of Favorite Films, returned from a trip to Wenatchee. . . . James B. Mooney, in charge of Universal Film Exchanges, will attend a national sales meeting to be held at the Waldorf-Astoria in New York the first week of October. . . . The Shrine Circus, produced by Polack Bros., played a four-day engagement at the Seattle Center Arena. . . . "For Love or Money" (Universal) will be the opening picture for the newly remodeled Orpheum early in October.

## WASHINGTON

The Motion Picture Theatre Owners of Washington 27th annual outing, which is famous for the Bar B-Q and Crab Feast, was held at the summer home of Julian Brylawski, president. In addition to the excellent meal served by Mr. and Mrs. Brylawski, the outing included swimming, boating, fishing, and door prizes. . . . In conjunction with the opening of "Mutiny on The Bounty" at the Virginia, Alexandria, Va., Woodrow Wise, manager, applied some excellent showmanship which paid off for him. Wise located a rare first edition of "A Voyage to the South Sea," by Capt. William Bligh, on account of the mutiny on board the ship "Bounty." Wise arranged to have Janet Fetterolf, reference librarian, of the Alexandria Library to display the book during the special engagement of the picture. . . . The International Rescue Committee commemorated its 30th anniversary by sponsoring the Washington premiere of 20th-Fox's movie epic, "Cleopatra," which recently opened at the Warner. Joseph Mankiewicz, director and writer, and a long time member of IRC's national board of directors, headed the list of persons from New York on hand for the opening. Co-chairmen of the benefit were Mrs. Angier Biddle Duke and Mrs. Claiborne Pell. . . . Janet Leigh was in Washington for the launching of the new Loew's Embassy, Washington's first new theatre in 13 years. After touring the White House and meeting with the President, Miss Leigh was on hand to christen the new theatre by smashing a bottle of champagne against the side of the building. She also made a footprint in a block of wet cement. Ronald Sterling will be the Embassy's new manager. Sterling has been with Loew's over 12 years and was formerly manager at Loew's Palace. . . . Jerry Baker, managing director of RKO Keith's, and Mrs. Baker celebrated their 19th wedding anniversary. The Baker's were host to over 40 guests, including local theatremen, at their home in Silver Spring, Md.

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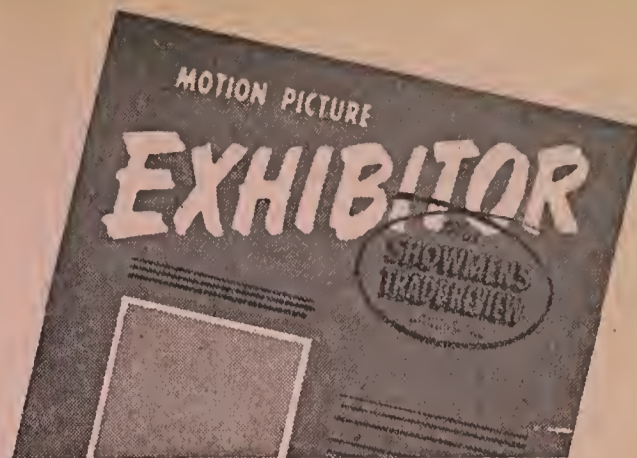
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# REVIEWS

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SECTION TWO  
VOL. 70, No. 12

SEPTEMBER 25, 1963

## AMERICAN-INT.

### The Terror

MELODRAMA  
81M.

American International  
(Vistascope)  
(Color)

**ESTIMATE:** Average entry for horror fans.

**CAST:** Boris Karloff, Jack Nicholson, Sandra Knight, Richard Miller, Dorothy Neumann, Jonathan Haze. Produced and directed by Roger Corman.

**STORY:** Young French officer Jack Nicholson, lost, is rescued by a lovely girl, Sandra Knight, who disappears as mysteriously as she arrived. Determined to find her despite the objections of witch-like Dorothy Neumann, Nicholson goes to the castle of half-mad Boris Karloff, whose long dead wife bears a striking resemblance to Knight. Trying to find the girl, Nicholson incurs the wrath of Karloff, who tries to drive him away. At last, the mystery is unravelled. Knight is a puppet being used by Neumann to tempt Karloff to his death. Nicholson discovers that Karloff is actually Neumann's son and not her son's murderer as the witch suspects. Karloff perishes as the castle is flooded, but Knight is rescued. She crumbles into ancient dust in Nicholson's arms as the witch's spell is broken. The terrible castle is in ruins.

**X-RAY:** The intricate twists and turns to the plot are sometimes difficult to follow, but most of the familiar horror elements are present, including the old master, himself, Boris Karloff. This should be enough to attract the fans of this kind of screen fare. They are numerous, and AIP has had great success with similar subjects in the past. Color is an asset, and some effects are interesting. Performances are generally no better than adequate, with Karloff almost a caricature of himself. That is all meaningless in the final analysis, as the fans of horror will probably turn out, and the others wouldn't care how well it might be done. Roger Corman knows the formula well after a whole host of such features. Screenplay is by Leo Gordon and Jack Hill.

**AD LINES:** "From The Depths Of An Evil Mind Came A Diabolical Plan Of Torture . . . Inconceivable . . . Unbelievable"; A New Classic Of Horror Comes To The Screen."

### "X"—The Man With The X-Ray Eyes

MELODRAMA  
80M.

American International  
(Spectarama)  
(Pathe Color)

**ESTIMATE:** Superior science fiction entry holds interest.

**CAST:** Ray Milland, Diana Van Der Vlis, Harold J. Stone, John Hoyt, Don Rickles, John Dierkes, Lorie Summers, Vicki Lee, Kathryn Hart, Carol Irey. Produced and directed by Roger Corman.

**STORY:** Dr. Ray Milland ("X" for Xavier)

is involved in research seeking to increase the seeing power of the human eye. He works with friend Harold J. Stone under the auspices of a research foundation represented by Dr. Diana Van Der Vlis. Milland speeds up his work when Van Der Vlis informs him that the foundation is canceling his grant. He decides to test a new X-ray serum on his own eyes. Stone objects to no avail. The experiment is successful. Milland experiences some pain, but soon can see through objects, even through human skin and tissues. This remarkable power enables him to make certain diagnoses without X-rays or other time consuming and faulty devices. When he tells another surgeon that he is about to perform the wrong operation and forcibly takes over the surgery, he is in trouble with the hospital administration even though he is right. Stone and Van Der Vlis realize how dangerous the continued use of the serum is, but Milland won't consider giving up the experiment. Enraged, he pushes Stone through an open window to his death. Milland flees and finds a place with a small carnival as a mentalist. The effects of the serum are cumulative and his power of sight is so great that he must wear lead glasses. Unscrupulous carnival barker Don Rickles exploits Milland's power, using him as a faith healer. Finally, Van Der Vlis locates Milland. They escape from Rickles and head for Las Vegas where Milland hopes to make enough money to find an antidote for his frightening serum. Seeing through cards, he is ahead considerable money when his mind snaps from the pain and he is exposed. He grabs a car and heads out into the desert. He is now almost blind because he sees through everything to the core of matter, pure and blinding white light. The car cracks up and Milland staggers into a revival meeting. He realizes the only course open to him is to follow the Biblical injunction, "When thine eye offend thee, pluck it out."

**X-RAY:** This fast-moving, highly interesting science fiction entry should please the wide audience that seems to be waiting for these AIP horror and fantasy efforts. It is well done in all departments, with standout performances by Ray Milland and comedian Don Rickles adding to the impact. Rickles is particularly impressive in a dramatic role. Photographic effects add to the impact, particularly the blinding world of light seen through the eyes of the unfortunate title character. Production and direction are of high calibre, and general audiences should be pleased by the proceedings. It should hold interest throughout. The theme is novel, and the science fiction angles should be greeted enthusiastically. Written by Robert Dillon and Ray Russell.

**AD LINES:** "He Had The Power To Strip Souls As Bare As Bodies . . . And To See To The Very End Of The Universe"; "Suddenly He Could See Through Clothes . . . Flesh . . . Walls."

Complete back seasons of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

## COLUMBIA

### In The French Style

DRAMA  
105M.

Columbia  
(Made in France)

**ESTIMATE:** Poignant love story of American girl in Paris.

**CAST:** Jean Seberg, Stanley Baker, Addison Powell, Jack Hedley, Maurice Teynac, Ann Lewis, James Leo Herlihy, Philippe Forquet, Jacques Charon, Claudine Auger, Barbara Somers, 'Moustache.' Produced by Irwin Shaw and Robert Parrish; directed by Parrish; A Casanna Films production.

**STORY:** Jean Seberg, from the midwestern United States, prolongs her stay in Paris, where she has gone to paint. She has a comic-tragic love experience with youthful Parisian Philippe Forquet and learns to become a "citizen of Paris." Emotionally, she grows from a girl to a woman, loses her interest in painting, and, in time, her love affairs until she meets foreign correspondent Stanley Baker. Through him, she learns that she cannot keep saying goodbye to others and that it is time for her to leave Paris.

**X-RAY:** This decidedly adult treatment of the love affairs of an American girl artist in Paris brings to the screen a definite "French style." With screenplay by Irwin Shaw, based on two of his stories, "In The French Style" and "A Year To Learn The Language," the film excellently captures the atmosphere and attitude of the French, adequately summarized by the statement, "I'm tired of all the spoiled, hungover, international darlings. I'm tired of being handed around the group." A pleasant plus is the ace performance of Jean Seberg in the lead role. Her male support is also excellent with Stanley Baker, Philippe Forquet, and Addison Powell, as her father, standouts. Outstanding, also, are the location shots and photography, which definitely capture the mood of the decidedly "French" film. Episodic in nature as one love affair leads to another, the picture has definite woman appeal.

**AD LINES:** "The Place Is Paris . . . The Author Is Irwin Shaw . . . The Manner Is In The French Style"; "The Secret Of Girls Living In Paris Is Knowing When To Go Home."

### Reach For Glory

DRAMA  
89M.

Columbia  
(Royal Films International)  
(English-made)

**ESTIMATE:** Strong entry for art spots.

**CAST:** Harry Andrews, Kay Walsh, Oliver Grimm, Michael Anderson, Jr., Martin Tomlinson, Alexis Kanner, Michael Trubshawe, George Pravda, Peter Furnell, James Luck, John Pike. Produced by Jud Kinberg and John Kohn; directed by Philip Leacock.

**STORY:** During World War II while England is under daily air attack, hundreds of children were sent to other places for shelter and schooling, and in one small coastal town, some

# ALPHABETICAL GUIDE TO 29 Features Reviewed

This index covers features reviewed thus far during the 1963-64 season in addition to features of the 1962-63 season, reviewed after the issue of Aug. 21, 1963.—Ed.

|                                    |      |  |                                       |      |  |  |      |  |
|------------------------------------|------|--|---------------------------------------|------|--|--|------|--|
| <b>A</b>                           |      |  | <b>J</b>                              |      |  | <b>R</b>   |      |  |
| All The Way Home—103m.—Para.       | 5095 |  | Johnny Cool—101m.—UA                  | 5091 |  | Reach For Glory—89m.—Col.                              | 5093 |  |
| <b>B</b>                           |      |  | <b>L</b>                              |      |  | <b>S</b>   |      |  |
| Beauty And The Beast—77m.—UA       | 5095 |  | La Poupee—90m.—For.                   | 5096 |  | Running Man, The—103m.—Col.                            | 5094 |  |
| <b>C</b>                           |      |  | <b>M</b>                              |      |  | <b>T</b>   |      |  |
| Charade—114m.—U.                   | 5095 |  | Lord Of The Flies—90m.—For.           | 5092 |  | Siege Of The Saxons—85m.—Col.                          | 5089 |  |
| Clown And The Kid, The—66m.—UA.    | 5091 |  |                                       |      |  | Small World Of Sammy Lee, The—105m.—For.               | 5092 |  |
| Condemned Of Altona, The—114m.—Fox | 5090 |  | <b>N</b>                              |      |  | <b>T</b>   |      |  |
| Conjugal Bed, The—90m.—Emb.        | 5094 |  | Mary, Mary—126m.—WB                   | 5091 |  | Terror, The—81m.—A-I                                   | 5093 |  |
| <b>F</b>                           |      |  | <b>O</b>                              |      |  | <b>W</b>   |      |  |
| Farewell To Arms, A—Re.—159m.—Fox  | 5090 |  | My Son, The Hero—111m.—UA             | 5095 |  | Third Of A Man—80m.—UA                                 | 5091 |  |
| <b>H</b>                           |      |  | <b>P</b>                              |      |  | <b>X</b>   |      |  |
| Haunted Palace, The—85m.—A.I       | 5089 |  | New Kind Of Love, A—110m.—Par.        | 5090 |  | 3 Stooges Go Around The World In A Daze, The—94m.—Col. | 5089 |  |
| Heavenly Bodies—60m.—Misc.         | 5092 |  |                                       |      |  | Twilight Of Honor—115m.—MGM                            | 5094 |  |
| Hootenanny Hoot—91m.—MGM           | 5089 |  | <b>Of Love And Desire—97m.—Fox</b>    |      |  | 5090   |      |  |
| <b>I</b>                           |      |  | <b>Promises! Promises!—75m.—Misc.</b> |      |  | 5096   |      |  |
| In The French Style—105m.—Col.     | 5093 |  |                                       |      |  | Wheeler Dealers, The—106m.—MGM                         |      |  |
|                                    |      |  |                                       |      |  | 5094   |      |  |
|                                    |      |  |                                       |      |  | X—The Man With The X-Ray Eyes—80m.—A-I                 |      |  |
|                                    |      |  |                                       |      |  | 5093   |      |  |

## CHARADE

(Continued from page 5095)

will meet her. Mattau and Grant face each other, and each asks Hepburn for the stamps. Matthau is revealed as the killer of the others and as an associate in on the plot to steal the money. Grant successfully disposes of him, and he and Hepburn are reunited, with Grant turning out to be a treasury agent, who really works at the U. S. Embassy.

**X-RAY:** Here is a suspenseful thriller that is well made and loaded with romance, fun, murder, and action amid the sights and backgrounds of Paris. It is smartly paced and should keep most audiences guessing as to the outcome. The outcome at the boxoffice shouldn't be too much of a mystery what with the "names" of Grant and Hepburn, plus the nature of the property, plus the use of color, etc. The performances are fine as are the direction and production. Grant, incidentally, has looked better in other films, but even so he is still the same old smoothie, and his pairing with Hepburn here is a solid move. The screenplay is by Peter Stone, based on a story by him and Marc Behm. There is a tune based on the title that is heard in the background.

**TIP ON BIDDING:** Higher bracket.

**AD LINES:** "Cary Grant And Audrey Hepburn Are Great Fun In A New Mystery Thriller"; "A Mystery Thriller That Will Keep You Guessing And Laughing Until The Very End—Please Don't Tell Who Did What To Whom."

## MISCELLANEOUS

### Promises! Promises!

COMEDY  
75M.

NTD

**ESTIMATE:** Comedy and cheesecake make for fun.

**CAST:** Jayne Mansfield, Marie McDonald, Tommy Noonan, Mickey Hargitay. Produced by Tommy Noonan.

**STORY:** Successful Hollywood writer Tommy Noonan and his wife, Jayne Mansfield, are on a world cruise. In the cabin next door, muscle-man-actor Mickey Hargitay and his wife, Marie McDonald form the other half

of the mixed up quartet. Childless Mansfield is constantly announcing she is pregnant, but to date has turned in only false alarms. Noonan is troubled by a military school bout with mumps, and decides to consult the ship's doctor. The M.D. gives him aspirin, telling him it is a special pill to reduce his anxiety, thereby making conception possible. He takes the pill and CUT. Next morning, there is Mansfield writhing gloriously, half out of the sheets. Will the rest of the torso emerge? Alas! Not this time. But her widely acclaimed adornments are right there big as life. Mansfield rushes to the doctor to find out. Noonan, afraid to spoil Mansfield's happiness, tells her she is. It becomes a do or divorce situation. He gets more of the pills and tries to spike Mansfield's drinks, but Hargitay downs it instead. A bit of marital mix-up follows, the happy outcome of which is that both McDonald and Mansfield are going to be mummies. Who the daddies are is something of a question, but everything seems kosher.

**X-RAY:** Strictly a lark, this one could build on the publicity accorded Mansfield's nude sequences. Of course, there are bubbles and bath towels, but Jayne proves her endowments are simply too great to be concealed by such trite devices. Aside from bazooms and a bit of posterior exhibition, there is a general naughtiness that will no doubt appeal to the broad-minded. Kiddies, of course, should be kept away. Adults Only, which in most situations will be necessary, should help this fast buck effort which has little other than the promises of a quick turn to recommend it.

**AD LINES:** "A Mad Marital Mix-Up Of Wives, Husbands, Babies"; "This Is The First Time Jayne's Appeared In A Film Completely In The Nude."

## FOREIGN

### La Poupee

DRAMA  
90M.

(Gaston Hakim)  
(Eastman Color)  
(Filmed in France)  
(English titles)

**ESTIMATE:** Way-out satire on politics and people.

**CAST:** Zbigniew Cybulski, Sonne Teal, Claudio Gora, Catherine Milinaire, Jean Aron, Sacha Pitoeff, Daniel Emilfork, Jacques Dufilho, Gabriel Jabour. Directed by Jacques Baratier.

**STORY:** In an imaginary country, certain people have decided that it is time for a revolution against dictator Zbigniew Cybulski. One of these is industrialist Claudio Gora, who is also behind the dictatorship. It is only the man that he wants replaced and not the system. His wife, incidentally, Sonne Teal, is the mistress of Cybulski. Elsewhere, Professor Jean Aron succeeds in devising a method to reproduce objects. In showing it to Teal, he reproduces her but with himself inside the reproduction. Meanwhile, Gora's daughter, Catherine Milinaire, has a rendezvous for romance in a poor section of the city and overhears the assassination and revolutionary plans. She also gets to meet revolutionary Zbigniew Cybulski, who is dedicated to his cause and who has been selected to assassinate the dictator. Unfortunately, he is killed ahead of schedule by a professional assassin, and the whole revolution is in danger. Since there is a resemblance between revolutionary Cybulski and dictator Cybulski, he is selected to impersonate him for the assassination. Aron in woman's form wanders around the country urging the people to revolt. Milinaire becomes found of Cybulski and convinces him that since they are installing him as dictator, why not save his life and really become dictator and eliminate those who would kill him. The form created by Aron disintegrates, and the people are on the verge of revolt. Gora changes his stand and gets behind Cybulski, urging a more liberal attitude towards the populace.

**X-RAY:** Even art house audiences may be thrown off balance and kept that way by this odd-ball import that is a queer mixture of realism and fantasy. By the time the end rolls around, it's a toss-up as to which wins or even as to who wins. It is to be assumed that the cast, direction, and production are professional, if unusual and off-beat. If prizes were awarded for originality, then this entry should qualify for some sort of award—maybe for guts. The screenplay is by Jacques Audouberti based on his novel, "La Poupee."

**AD LINES:** "An Unusual And Artistic Bonbon"; "An Adventure In Satire And The Unusual."





SEPTEMBER 25, 1963 SECTION THREE  
Vol. 70, No. 12

# EXPLOITATION

**ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia Penna.—19107.

## UA Records Film Festival Offers Many Unique Prizes

A United Artists Records Film Festival, highlighted by a nationwide contest offering a glamorous Hollywood sneak preview of a major United Artists film in the home of the winner, was announced today by Art Talmadge, United Artists Records president.

Talmadge stated that, a major promotion drive will be launched using newspaper, trade paper and consumer ads, plus point-of-sales display material to be set up in record outlets, music shops and department stores across the country.

Five currently popular albums will be featured in the United Artists drive, namely: the original film music from UA's "Irma La Douce," "Mondo Cane," UA's "Dr. No," "The Great Escape" and Ferrante and Teicher's new collection, tentatively titled "Great Themes From Great Motion Pictures," will be part of the promotion. Each of the albums will contain an entry blank to the United Artists Film Festival Contest.

Second prize in the contest will be a portable stereo record player and third prize will consist of 25 assorted albums of United Artists records.

The entries, 25-words-or-less letters on why contestants would like to have a Hollywood Movie Screening in their home, will be judged by Arthur Ferrante and Lou Teicher, UA's best-selling interpreters of film music. The contest closes October 15.

## AIP Theatres Brings Back Serials; Special Saturday Matinees For Kids



This specially constructed float for MGM-Cinerama's "The Wonderful World Of The Brothers Grimm," Reseda, Reseda, Cal., is attributed as helping to ring up record breaking grosses.

### Bantam Plugs "Seven"

Striking ads for "Seven Days in May" which Paramount is releasing, have appeared in over 1,500,000 copies of various Bantam Book paperbacks in the last several months. The ads appear on the back of many of Bantam's top book releases and list the film cast and the fact that "Seven Days in May" has been "The #1 National Bestselling Novel."

Associated Independent Theatres, Long Island, has inaugurated a series of children's Saturday matinee shows that while they do not offer anything decidedly new in this time-honored and profitable type of entertainment are notable for several things, including the return of the serial, that should prove helpful to others wishing to try similar experiments.

In newspaper advertisements measuring nine and one half inches by two columns, AIP hailed the start of their special matinee shows by stating: "Attention—Parents and Children! Good children's motion picture entertainment has always been a goal of A.I.T. It has not always been easy to obtain and offer the type of film which is appealing and still entertaining for the youngsters—from six to 16. As a result of long exhaustive planning, we have some up with a group of shows that should satisfy all tastes, westerns and all around film favorites. These shows will be rounded out with a collection of color cartoons, Our Gang and Three Stooge comedies.

"In addition, we will offer the old fashioned cliff hanger—the continuing Saturday to Saturday chapter play that the older people remember so well—and loved so dearly. (What was a Saturday matinee without a serial?)

"Plus—now get this—on specified Saturdays we will offer an exciting added feature that is not entirely new to A.I.T.—but which has never been done on as grand a scale—the fantastically funny and exciting Screen Races. Each child will receive a number from one to 10 when he buys his ticket. His number will correspond to a number of someone competing in a ridiculously funny race on the screen. If his number wins, he will collect a valuable prize.

"Your child will always enjoy at least a two-hour show—many times longer—but never shorter—all under the supervision of a trained theatre matron. These films will only be shown on Saturday matinees when the regular attraction is not acceptable.

"Your children are safe and happy at A.I.T. Always check the ads in Friday's Newsday.

"Tomorrow's special matinee shows starting at 1:00 p.m., theatre not listed will offer regular attractions. Deer Park and Larkfield: "Samson and The Seven Miracles Of The World"; plus five color cartoons and extra, Chapter One, "Son Of Geronimo"; Bethpage, Bar and Harbour: "First Space Ship To Venus," (science fiction); Comedy Screen Races and Chapter One "Batman" serial, etc.



Keith Hendee, Gateway, Ft. Lauderdale, Fla., recently promoted this window display in the American National Bank on American International's "Beach Party."

# British Activities

By Jock MacGregor

No expense or effort has been spared in MGM's all media campaign to launch the British premiere and immediate release of "The VIPs." Topping the tieups is the international link-up with BOAC who flew to London leading VIPs from many countries for the premiere and a vacation at the Mayfair Hotel. In addition, BOAC are featuring window displays which incorporates the continuous presentation of the trailer in their key cities agencies. Booths' Distilleries have organized a nation wide contest to find a VIP cocktail and have divided the country into six regions. For each they are presenting as prizes a portable bar, 12 bottles of their popular "High and Dry" gin, 3 bottles of Martini Vermouth and a set of cocktail accessories. Showcards and contest details will be displayed in hotels, pubs and wine stores throughout the country. In addition they have printed thousands of VIP fact cards incorporating cocktail recipes, vintage year ratings and movie plugs for distribution. Nationwide Pharmaceuticals have produced a three bottle men's toilet preparations pack which includes a voucher for a seat (or part payment) to see "The VIPs" at any ABC Theatre. The scheme will be backed with window and counter display units for all stores selling the pack. Maurice, of Vidal Sasson, has created "The VIPs" hair style which will be an incentive for hairdressers throughout the country; and Favourite Ties, of Manchester, have manufactured ties in several colors featuring a dignified VIPs monogram—so dignified that it has been noted that MGM executives are wearing them! Colibri has linked their new Florente Monogras range of lighters with a full page competition in the ABC Film Review, September issue. Prizes include a hundred pounds in cash, a 9ct solid gold case and lighter and 12 Florente Monogras lighters. Tobacconists and department stores will cooperate with special showcards and display material. Music and record stores have been contacted and plan mass displays of the Robbins Music Corp. sheet music and MGM records. Mayflower Books is publishing a paperback with a film still cover and are preparing showcards, streamers, book marks and book packs for an outstanding promotional campaign at all points of sale. In those districts where the independent VIP Petrol Company have garages, cinemas will be receiving large animated foyer displays plugging a contest with the prize of 1000 gallons of petrol. This will also be backed by a press and publicity campaign which includes display material, show cards, posters, car window stickers and displays on all VIP delivery tankers. Another unusual tieup has been effected with Zonal Film Facilities, the famous sound recording company which recorded "The VIPs" on Zonastripe, and have produced showcards for use with their Zonatape range in radio and tv stores. The press campaign includes extensive space in most of the leading national papers.

## 3 Stooges In Action

A nationwide sweepstakes contest to promote upcoming playdates of "The Three Stooges Go Around the World In A Daze," is being implemented by Columbia Pictures, distributors of the film.

Combining the appeal of the Three Stooges and the lure of Hollywood, the sweepstakes contest is expected to attract thousands of youngsters as entrants. There will be three first prizes awarded, each giving some lucky youngster and an adult companion a dream trip to Hollywood, including a tour of that fabulous city and a visit to the Columbia Studios. The lucky winners will be hosted in Hollywood by The Three Stooges. There will be other prizes as well for the three first-prize youngsters and for other lucky youngsters entering this Three Stooges Sweepstakes.

A free 30" x 40" contest poster, for theatres lobby use, plus a free mat for printing contest entry cards, are being made available to theatres.

## Men's Wear Sells "Store"

Jerry Lewis' "Who's Minding the Store?" is featured in an elaborate eight-page color insert ad in the current issue of Men's Wear, leading trade publication in the men's fashion field.

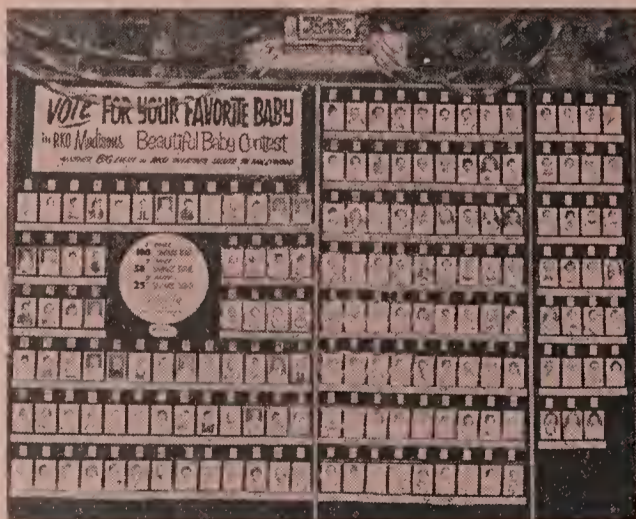
Sponsored by Wembley Ties, the insert highlights full-color ads with Jerry Lewis that will appear in Life, Holiday, Esquire, Playboy, Vogue, Gentlemen's Quarterly and other leading publications later this year. Ads, as well as numerous point-of-sale promotional materials, carry full credits to "Who's Mind-

## "Town And Country" Helps

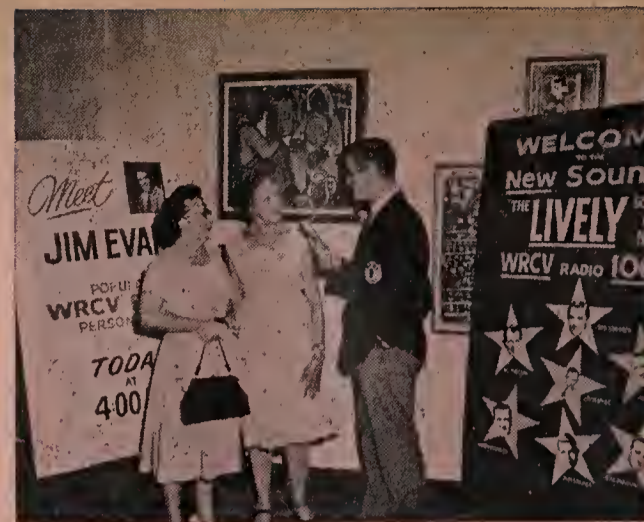
Diana Hyland, who co-stars with Don Murray in United Artists' "The Story of Norman Peale," is spotlighted in the September issue of Town and Country magazine.

Miss Hyland appears in a four-page fashion section devoted to styles preferred by Californians. The Frank Ross Production in which she co-stars is prominently mentioned.

Also appearing in the Town and Country fashion layout is Mrs. Andrew V. McLaglen, wife of the young film director whose latest work is "McLintock!," the Batjac Production, starring John Wayne, which United Artists will release in November.



This gallery of baby pictures on display in the lobby of the RKO Madison, Brooklyn, N.Y., was in response to the theatre's "Beautiful Baby Contest," a special event in "RKO Theatres Salute To Hollywood" drive.



Harold Brason, manager, Trans-Lux, Philadelphia, as part of the exploitation arranged for the opening of United Artists' "Toys In The Attic," had Jim Evans, WRCV disc jockey, appear in the theatre lobby and tape interviews of patrons on their comments of the picture which he used on his program the following day.

## "French Style" Books And Food

Macfadden Publications has begun distribution of Irwin Shaw's "In the French Style" to approximately 100,000 book outlets throughout the country.

The paperbound book, which contains the complete screenplay of "In the French Style," written and co-produced by Shaw for Columbia Pictures release, also includes the original two short stories upon which Shaw based his own screenplay (he authored the stories as well), two articles by Shaw on Paris and two scenes from the screenplay which were deleted from the final version of the film. Shaw wrote an extensive introduction with notes on the components in the book. The paperback's front and back cover features art used for ads and promotion of the film. Contained in the book are four pages of photos taken from scenes in "In the French Style."

An unusual window streamer devised to help promote the film has been bringing in an excellent response from restaurants throughout the country.

The window streamer contains credits, film information, a still of the film's star, Jean Seberg, in a scene from "In The French Style," and two-color copy declaring, "Try wine when you dine. Vintages of France available here."

Columbia Pictures field representatives report that better restaurants have requested the streamer most heavily, followed by those package stores with a large selection of imported wines.

## "New Kind Of Love" Recordings

"A New Kind of Love," the Melville Shavelson production for Paramount release, will receive a strong promotional assist as a result of three records issued to coincide with the release of the picture.

Frank Sinatra, whose rendition of "A New Kind of Love" is heard over the main titles, has recorded the tune for Reprise Records.

The theme music from the picture, composed by famed pianist Erroll Garner, has been recorded by the Leroy Holmes Orchestra and Chorus on the United Artists label, and by Frank Chacksfield and His Orchestra for London Records.

Both recordings will receive the benefit of widespread promotional activities throughout the country involving disc jockeys and music stores.

# Movie Experts, Star Gazers Invited To Enter "Mad World" Contest

## Filmack's Christmas Card Merchant Trailers Ready

"Exhibitors have asked for something completely new and different in holiday merchant advertising and Filmack has answered that request by designing a new style ad that looks like a beautiful Christmas card." This was announced by Bernard Mack, president of the Filmack Trailer Company in Chicago.

Mack added that each ad is individually personalized and when a theatre sells a group of ads, each merchant advertiser will have a separate style of artwork and greeting appear with his message. The new style is available in Eastman color, green tint or black and white.

The "Christmas Card" ads are in addition to Filmack's regular line of holiday advertising trailers.

MURRAY SPECTOR, manager, Stanley Warner Oritani, Hackensack, N.J., recently set up a Twirling Exhibition, which was comprised of 10 acts of skilled baton twirlers for 30 minutes of on-stage entertainment. These personalities have been involved in competitive actions in the state of New Jersey and have at one time or another won various contest awards. Their ages range from six to 16 years and they can really swing the baton. This twirling exhibition opened with a line of 10 girls twirling in formation as a group in their beautifully sharp and colorful costumes. This was followed by other stand-out acts of skill and everyone on stage at various intervals received a well deserved applause from the audience. As a finale act there was an unusual number closing the show with a twirling routine with fire-lit batons which stopped the show with terrific applause. All told the audience was very receptive as each specialty act appeared and it developed into a very enjoyable half hour of entertainment. The added contest feature was held on a Friday night; and increased business considerably. It was found that there is considerable public interest in the colorful art of baton twirling popularized in so many patriotic and civic parades; but that friends and relatives of the youthful twirlers also attended to lend support to their favorites.

Are you an expert on the movies? How well do you really know the stars, past and present?

If you are ready to put your knowledge and wits in these fields to the test—you can win fame and free tickets to see the greatest motion picture comedy of all time, Stanley Kramer's "It's A Mad, Mad, Mad, Mad World," which opens on November 17 at the New Warner Cinerama Theatre on Broadway at 47th Street.

The free tickets will go to the keen-eyed and knowledgeable guys and gals who emerge victorious in the fascinating and fun-filled star identification contest based on the giant painting showing the leading players of "It's A Mad, Mad, Mad, Mad World," which is now in the lobby of the theatre. All you have to do is to identify by name the 30 silhouetted stars on an entry blank, corresponding to the caricatures on the painting, and also to estimate the total number of all the players depicted on the giant painting. It's easy to play, it's fun and it's free.

To enter this important and amusing contest, simply go to the lobby of the New Warner Cinerama Theatre, on Broadway at 47th Street and get your entry blank gratis. Read the rules. Take all the time you need to examine the painting. Then fill out the entry blank either at the theatre or at home and send it in, following the simple instructions.

The contest closes November 1 and if you are one of the winners your name will be posted in the theatre lobby as a certified expert on comedy and comedy stars and you will be able to claim your pair of free tickets to see "It's A Mad, Mad, Mad, Mad World."

"It's A Mad, Mad, Mad, Mad World," presented in Cinerama, will have its New York City Premiere at the New Warner Cinerama Theatre on Broadway and 47th Street, on November 17 as a benefit for the Kennedy Child Study Center of New York and the Lt. Joseph P. Kennedy Child Institute of Washington, D.C.

D. P. FAIL, manager, Pavillion, Newcastle on Tyne, England, started his campaign for Continental Distributing's "Harold Lloyd's World Of Comedy" three weeks prior to playdate, and made good use of an old playbill which was found under the stage when alterations were being made 18 months ago. It was for this theatre when it was a music hall and animated pictures were only an item on the program. I approached a local paper with this poster and it was published under the heading of "Do You Recall" with an invitation for readers to suggest the year it appeared. A number of letters resulted and the writers of two best were invited to the opening night of the Harold Lloyd picture and to meet the Lord Mayor of Newcastle. The King's College Rag Week immediately preceded the play-week and I approached the Rag Committee. It was agreed that 500 special handbills should be placed in the Rag Pie Magazine which was sold on the streets and further supplies distributed at the Coffee Cabaret, the River Boat Shuffle and the Rag Fancy Dress Ball. At the last, a student dressed as Harold Lloyd and two girls attired as flappers of the Roaring '20's had linen

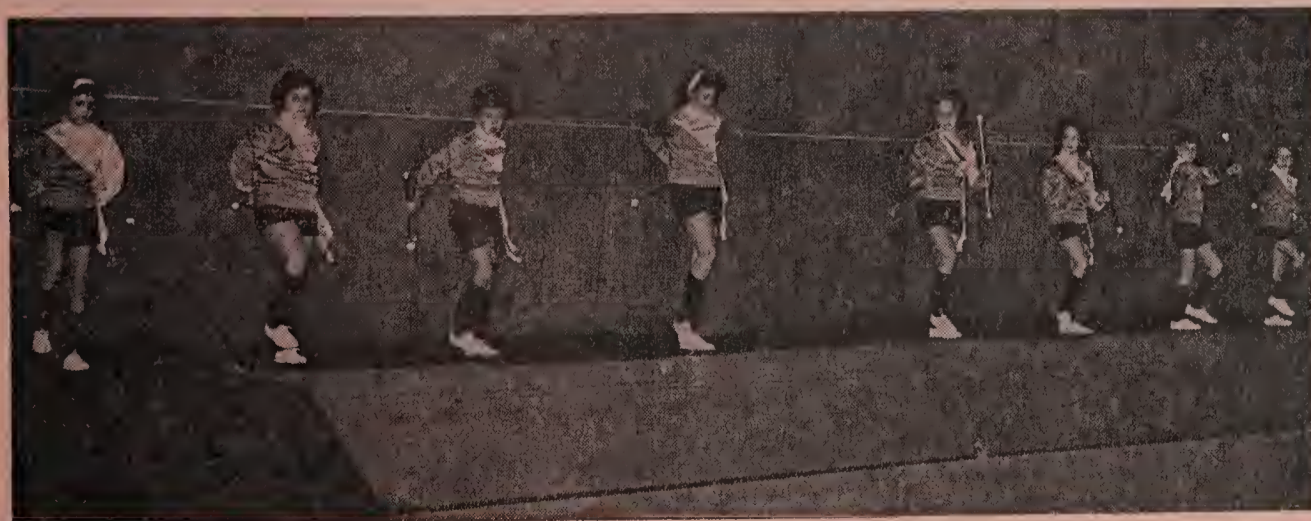
(Continued on page EX-532)



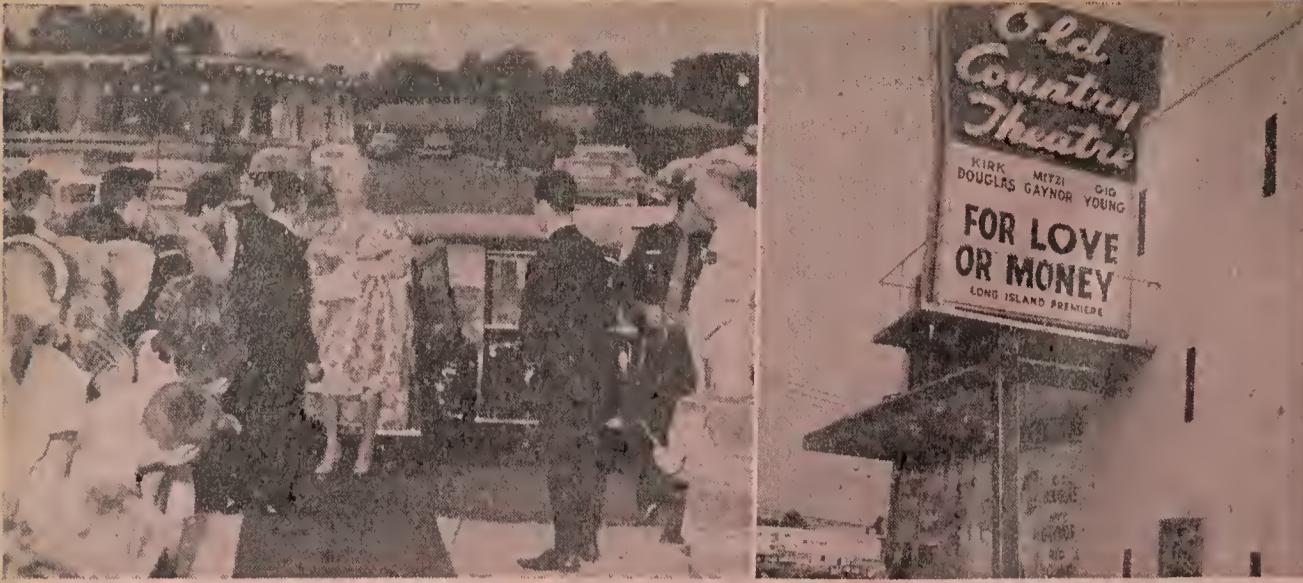
This is one of two Alitalia Airlines' windows on Fifth Avenue, New York City, promoting 20th-Fox's "The Leopard," which was filmed in Sicily, and was playing at New York's Plaza.

## THE EXHIBITORS' EXPLOITATION EFFORTS

LEE WILLIS, manager, Schine's Rialto, Glens Falls, N.Y., came up with an excellent promotion on U's "Thrill Of It All." He worked out a Housewife-Radio-Commercial-Announcer Talent Search Contest idea, and sold it to Sears Roebuck and his local radio station. Sears, through the local radio station, announced that they were looking for a housewife who, just for "The Thrill Of It All," would like to read Sears commercials over the air. All contestants went to Sears for an interview. Needless to say, many women would appreciate the opportunity to read commercials on radio, since it might lead to something permanent—or, perhaps, they might be just looking for a little excitement. The winning contestant, when selected, received a prize from Sears, \$50, and the radio station allowed the winner for a certain number of days to read the Sears commercial over the air. The radio station and Sears publicized the contest in advance of playdate and, of course, plugged the film attraction. In Glens Falls, Sears also set up a display for the contest and tied-in the film in their store. This proved a fine way of picking up free time and to make the local people "Thrill Of It All" conscious.



Murray Spector, manager, Stanley Warner Oritani, Hackensack, N. J., recently set up a baton twirling exhibition, which was comprised of 10 acts of skilled twirling for a half-hour of on-stage entertainment as an added feature.



Richard J. Lash, manager, Old Country Theatre, Plainview, L. I., recently held an "authentic" premiere for Universal's "For Love Or Money"; and among the legitimate theatre stars attending were Jane Morgan, left, seen receiving the red carpet treatment upon her arrival. On the right is seen the front of the theatre sporting a transparent sign in day-glo paint; and door panels made by cutting-up a 24-sheet and utilizing the same type of paint.

## EXPLOITATION EFFORTS

(Continued from page EX-531)

banners carrying film and theatre credits on their backs. An old Austin, vintage of 1931, was loaned and driven by a student who dressed as Harold Lloyd and with two flappers in the back toured the streets at lunch-time and as workers were returning home in the evening from offices and factories. It also took part in the Students' Rag Parade on the Saturday. The Lord Mayor, Lady Mayoress, the Sheriff and his Lady, together with 40 guests attended the first night and a good press resulted. Just before the arrival of the civic party our faithful Austin and crew chugged up to the theatre to the delight of the waiting crowds. For the press show, I invited 10 couples from each of the Darby and Joan Clubs and a number of elderly patrons—and did they talk! The campaign was rounded off with tieups on records, teenage clothes, shoes, and spectacles using the Roaring '20's theme. Handbills were distributed at a number of canteens and 30 bus bills were displayed on corporation transport.

RICHARD J. LASH, manager, Old Country Theatre, Plainview, L.I., recently sold Universal's "For Love Or Money" by setting up an authentic premier. None of the film's stars being available, he invited several stars who were in the area in legitimate theatre attractions who could stop in before showtime. I rented a red carpet that ran from inside the theatre to the street; and roped off the front of the theatre and staffed it with several ushers and two policemen to keep order. I also rented a searchlight to finish off my real Broadway or Hollywood opening. The invited stars were picked up by limousines. Then I invited the local press. Here I ran into trouble. They were very curious as to why all the fuss for the opening of a picture, since a first run picture day and date with Broadway was not anything new since this showcase came into existence. My reply was a simple one. "The motion picture theatre has lost a lot of its glamour. I was simply trying to put a little glamour on an opening of a new show." It worked out very well. Both papers sent both reporters and photographers. The following day Newsday carried a third of a page covering the opening and a day later the Long Island Press used two pictures. As a result, we did capacity business all week and held the attraction over. Neighboring exhibitors, playing the same picture, dropped the second week.

C. HAYDEN REED, manager, Odeon, Rutherglen, Scotland, was instrumental in forming in 1957, through the Rutherglen Odeon Boys' and Girls' Cinema Club a St. Andrews' Ambulance Cadet Section. It has gone from strength to strength recruiting members so successfully that a limit has now had to be imposed. They wear a "Rutherglen Odeon Ambulance Cadets" shoulder flash and provide attendants during the Saturday morning matinees as well as every evening in case of accidents. For the National First Aid Week they worked with the Association in providing displays and manning an information kiosk in the theatre every day. This was laid out with the equipment which they are trained to use; and periodically they stage demonstrations to illustrate how accidents happen and how injuries should be treated. Mr. R. Johnson, of the senior cadet office, came along to the Saturday morning show to tell all members of the work carried out by the cadets; and a demonstration was then given on the stage. The highlight of the week was a parents' night which had to be held in the Town Hall and was attended by many local Road Safety and Accident Prevention personalities. This participation resulted in an excellent press coverage in the local and Scottish national papers including even the always staid Glasgow Herald. The Cadets and the theatre were spotlighted in the finest possible way.

**EXPLOITATION**—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



This giant standee created by D. W. Bonstein, manager, Senate, Harrisburg, Pa., for United Artists' "The Caretakers" was used as both a lobby and outside display and created plenty of the desired attention.

## "Wheeler Dealers" TV Tieup

Metro-Goldwyn-Mayer, Filmways, Inc. and "The Price is Right," the nationally televised audience participation show, launched a television promotion for the Martin Ransohoff production "The Wheeler Dealers," via 155 ABC-TV network stations.

As part of the program, a special "Wheeler Dealer" sweepstakes is being held. The promotion will continue for five weeks, with the winner from somewhere in the United States winning an oil well guaranteed to produce at least \$25,000 worth of oil.

The prize will be part of the sweepstakes on the program, with viewers writing in for five weeks, guessing the dollar value of the regular items listed in the sweepstakes. On the fifth week, master of ceremonies Bill Cullen will announce the winner of the oil well. For the duration of the contest "The Wheeler Dealers," which debuts at Radio City Music Hall in late fall, will receive extraordinary publicity saturation with a total audience calculated in excess of 150 million.

In addition, MGM field press representatives around the country will be tieing-in with local exhibitors calling attention to "The Wheeler Dealers" and the unique promotion.

**For Theatre-  
Tested and Approved**

**THEATRE  
FORMS  
AND  
SYSTEMS**

**write to**

**Exhibitor**

**Book Shop!**

**Actual sample sheets  
of all "Plus Services"  
will be sent on written  
request**

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

## FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia, Pa. 19107.

## POPCORN MACHINES

MINUTE POP CORN machines, pops the corn while you wait (you see it pop). Also already popped, popcorn dispensers. \$50.00 and up, very nice. Sell all or each. Write RAYMOND REINDL, R. 1, Crivitz, Wisconsin.

## SPEAKER CONES

DRIVE-IN THEATRE SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

## THEATRE FOR LEASE

MODERN THEATRE, 750 seats, fully equipped, city and suburban population over 600,000. Low rent. Dial JUstice 81849. Write J. M. ECHOLS, 201 Lenox Ave., Norfolk, Va. 23503.

## THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

## USED EQUIPMENT

800 USED HEYWOOD-WAKEFIELD SEATS. Good condition. Sacrifice price. Apply ABE GARBOSE, Gardner, Massachusetts 632-1115.

## WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-\$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

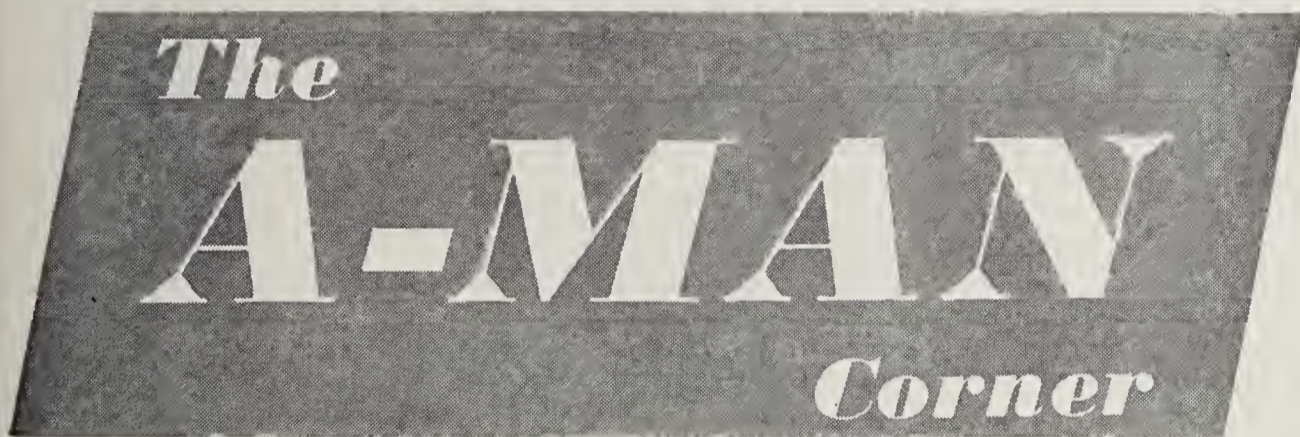
## WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* You enable us to continue serving you, and you enable us to save the Post Office charges for each returned copy due to address changes, including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy. And please include your Zip Code!

**Please notify:**

**CIRCULATION DEPARTMENT  
MOTION PICTURE EXHIBITOR  
317 N. Broad St., Phila., Pa. 19107**

## NOW IN PREPARATION FOR NOVEMBER MAILING THE 1964 EXHIBITOR BOOKING CALENDAR



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you\* are looking for a job . . . or IF you\* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**EXPERIENCED MANAGER** looking for year round place. Good references and plenty of experience in both indoor and outdoor. Prefer Conn. or Western Mass. BOX A925, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**THEATRE MANAGER** or assistant manager's position wanted by experienced married man in or around Cincinnati, Ohio. PHONE 351-6679 or write 1812 Elm Ave., Cincinnati, Ohio 45212. (918)

**EXPANDING FIRST RUN** circuit now interviewing for management deluxe first run theatres and large drive-ins. Address reply BOX B918, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**WANTED:** Experienced managers for drive-in theatres and new indoor theatres in the midwest. Excellent opportunity with expanding circuit. Give experience, references and salary requirements. BOX C918, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

**WANTED:** Top indoor and drive-in managers Michigan, Ohio, Pennsylvania areas. Write W. T. ALEXANDER, 19440 Harper, Detroit, Mich. 48236, Division General Drive-In Corp.

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CONVENTION

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Concession Industries Trade Show  
1963



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Whether you're East Coast or West.

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New York in October

Will be an exhibitor's ball.

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Down to the last thin dime.

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AMERICANA HOTEL

NEW YORK CITY, N. Y.

**MOTION PICTURE**

# EXHIBITOR

**OCTOBER 2, 1963**

Volume 70

Number 13

IN TWO SECTIONS • THIS IS SECTION ONE



## **Dallas Theatres Enjoy Big Boom**

(See page 5)

## **Allied To Honor ITOA's H. Brandt**

(See page 6)

Burton E. Robbins was recently elected to the posts of president and chief executive officer of National Screen Service. The firm provides trailers, accessories, and other services for exhibitors throughout the country.

**WHAT'S IN A NAME? EVERYTHING . . . see editorial—page 3**

**NSS' SANTA CLAUS **READY NOW\*** TO PAVE THE WAY  
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**National Screen Service**



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Volume 70 • No. 13

OCTOBER 2, 1963

## WHAT'S IN A NAME? EVERYTHING!

EARLY IN THE PLAYOFF of any picture, distributors know pretty well what the public reaction is and whether they have a hit or a miss. This is not only true of their own product but of competing product as well. When a fine film turns out to be a boxoffice disaster, the reasons are not always easy to pinpoint. However, through the years, the importance of a good title stands out as a most potent factor.

One would think that this would be apparent to everyone in the business, but it has not proven so. For the most part, exhibitors are far more conscious of titles than distributors.

Admittedly, good titles are hard to come by. Just what word magic can create want-to-see on the part of the public is extremely debatable. However, the record is full of good pictures with bad titles that performed miserably.

We have on file considerable correspondence with producers and distributors wherein we went on record before a picture was released with the opinion that its poor title would hurt it at the boxoffice. In every case, we were politely told that while we were good publishers and understood the ins and outs of theatre operation, we shouldn't bother ourselves with the problems of production. Well, in the vast majority of cases, our early fears were justified, and distributors and theatremen alike took a licking.

There is a film currently playing off that illustrates this whole problem. Rather than embarrass anyone, let's just say that the subject matter is quite timely and that one would expect a large and enthusiastic audience for the film. To put it bluntly, early engagements are disastrous, with many houses

reporting the lowest grosses in memory. We say the reason is an inane title, meaningless to the great bulk of filmgoers.

This is not an attempt to single out anyone for special criticism. Our aim is more constructive. These are trying days for the motion picture industry and exhibitors need all the promotional help they can get on every feature. A good title is literally worth its weight in gold.

Good titles come from a solid knowledge of public tastes, and too many producers and distributors are too far removed from the public. Theatremen, on the other hand, meet the public every day. They may not have all the answers, but they are certainly closer to the ticket buyer than anyone else in the industry.

Editorializing on the subject of titles on March 1, 1961, we made a suggestion. We'd like to repeat that suggestion today:

*"Why not go out into the field for suggestions from exhibitors? Sure the result will be a host of titles, good and bad. But based on a story synopsis supplied them, some of these men with their fingers on the public pulse will come up with valuable suggestions."*

Now, more than two years later, it's still a good idea. If every film were a "My Fair Lady," there would be no problem with titles. However, the product picture is loaded with question marks, and soliciting outside opinions from the men who must sell the finished product may well supply a few of the answers.

It's worth a try!

## MORE FROM THE MAILBAG

IT'S TIME we dipped into the mailbag again, and we have a couple of good ones to share with you. The first is from Bartlett Hendricks, manager, Little Theatre, Pittsfield, Mass. He has some thoughts on advertising:

*"Anyone with much practical experience in advertising knows that white space sells. The clever Volkswagen ads are excellent examples of effective advertising. And yet, with occasional notable exceptions, movie newspaper advertising is 60 years behind times. Ads are so cluttered up with credits and quotes that the effectiveness is lost. It is as ridiculous to give credit to everyone who produced the film in a small ad as it would be to state, 'This program projected by John Doaks. Theatre manager, Richard Roe. Cashier, Mary Doe. Theatre swept by Harry Bumble.' The small ads, such as are used by most theatres, are apparently nearly always made by reducing larger ones, and this means that the tiny print giving the credits is all but undecipherable. Most theatre managers will agree, I think, that entirely too much stress is made on quoting from the New York critics. The public is well aware that criticism is too often taken out of context. What the customers want to know is 'What is the picture about?' and 'Who is in it?'. Movie advertising, it seems to me, should at least attempt to join the early part of the 20th century."*

In another welcome letter, Bob Lynch, former MGM Philadelphia franchise holder and later a district manager, com-

ments on the bidding situation:

*"It reminds me of the day many years ago that a prominent exhibitor walked into my office and served notice he was going to bid against three of the largest neighborhood theatres. When I pointed out he couldn't take in enough money to pay for the film, he said simply, 'I am desperate and I want to try something.' I warned him he would go broke. Still he did it, and broke he went. Now he is out of the industry altogether, sadder but wiser."*

Now there is a story as applicable to today as it was to the day that it happened. Still, some theatremen just won't learn.

As a wise Pennsylvania Dutchman once said, "We grow too soon old and too late smart."

## WHEN YOU CHANGE YOUR ADDRESS

You won't want to miss your MOTION PICTURE EXHIBITOR when your address changes, so please let us know, well in advance, what your new address will be. Don't just tell the Post Office because you will be charged for the forwarding of copies. When you write us, include your old address (best is a clipping of the address label from a recent wrapper). You won't miss a single copy if you notify us at least three weeks in advance of moving date. Write to: MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Pa. 19107.

# NEWS CAPSULES



## FILM FAMILY ALBUM

### Arrivals

Producer **Harold Hecht's** wife, **Martine Milner**, gave birth in Hollywood to a six and one-half pound baby boy to be named **Harold Hecht, Jr.**

**Mr. and Mrs. Lawrence Turman** announced the birth of a son, weighing six pounds, four ounces, in Cedars of Lebanon Hospital. Father is producer Turman of Millar-Turman Productions.

### Diamond Rings

The engagement of **Valerie Ellen Lax** to **Arthur Howard Schore** was announced. She is the daughter of **Nat Lax**, long time on United Artists' staff in New York City.

**Mr. and Mrs. Jack Benny** announced the forthcoming marriage of their daughter, **Joan**, to **Robert F. Blumofe**, vice-president in charge of west coast operations for United Artists Corporation.

**Arthur Diamond**, son of **Sam E. Diamond**, 20th-Fox Philadelphia branch manager, and **Mrs. Diamond**, is engaged to **Miss Judith Solomon**.

### Obituaries

**Mrs. Lando F. Gran**, wife of the president of the L. F. Gran & Company, died in Milwaukee Hospital. **Gran** owns the Juneau, Milwaukee, and the Wisconsin, Wisconsin Rapids, and before her marriage, **Mrs. Gran** was his secretary. Besides her husband, survivors include a son and a daughter, three stepsons, a stepdaughter, a brother, and a sister.

**Samuel Lax**, father of **Nat Lax**, of United Artists' advertising department, died in New York City.

### Drive Honors Aboaf

**NEW YORK**—October Aboaf Month, a five-week sales drive honoring Universal International Films vice-president and foreign general manager, **Americo Aboaf**, got under way with 45 of the company's branches and distributors participating.

The Drive, which concludes on Nov. 2, will find a number of Universal's top productions in release in Europe, Latin America and the Far East. **Alfred Hitchcock's "The Birds,"** which is now being introduced in Europe for the profitable fall season and breaking records in its initial showings in London, Paris, and other Continental capitals, will contribute strongly to drive results in that part of the world.

The product on hand varies from country to country as releases are timed to take advantage of the most lucrative seasons of the year.

### RKO Names Managers

**NEW YORK**—**Tom Crehan**, assistant to the president of RKO Theatres, announced the appointment of **Mel Basel** as manager of the RKO Keith Memorial, Boston.

**Crehan** also announced the promotion of **John Bateman, Jr.**, to manager of the RKO Regent, New York. **Bateman** replaces **Edward Mintz** who has been transferred to manager, RKO Columbia, Far Rockaway.

FORMS FOR THIS PAGE CLOSED  
AT 5 P.M., ON MON., SEPT. 30

## Johnson Reelected Head Of Wisconsin Allied Unit

**MILWAUKEE**—At the 30th annual convention of Wisconsin Allied, **Edward Johnson**, a national director, was reelected president; **Gerry Franzen** was elected vice-president. Both are from Milwaukee.

**Otto Settele**, Pulaski, was reelected secretary; **Lawrence Beltz**, Wassau, treasurer; and **Ben Marcus** was reelected chairman of the board.

Three new directors were named: **Bob Gross**, Brookfield; **Frank Lesmeister**, Mineral Point; and **Jack McWilliams**, Portage. Already on the board were **Alfred Bergman**, Ashland; **Don Deakin**, Wisconsin Dells; **Sig Goldberg**, Wausau; **Roland Koutnik**, New Berlin; **Rance Mason**, Hancock; and **James Suick**, Antigo.

Speakers included **Marcus**, who discussed the print situation, the product shortage, terms, etc. As to free television, he said, "I have been against pay tv, but have almost become a convert to it. The public isn't going to pay for something it had for free, so let's have it and find out how successful it will be for our industry. I'm convinced that the motion picture theatre is the only form of entertainment that will satisfy the people, and we're here to stay."

**Spyros Skouras** said that "Cleopatra" and "The Longest Day" will put 20th-Fox back in business. He warned exhibitors about competition from free tv; and predicted that **Richard Zanuck**, son of **Darryl F. Zanuck**, would follow in his father's footsteps as president of Fox.

**Ben Katz**, midwest director of advertising for Universal, presented the showmanship awards, with **Wayne Berkly**, Viking, Appleton, Wisc., being named Wisconsin Showman Of The Year and winning a \$100 bond.



**Eugene Tunick**, United Artists eastern and Canadian division manager, finished first in the company's recently concluded sales drive. **Tunick** has earned the respect of theatremen as a tough but scrupulously fair distribution executive.



## BROADWAY GROSSES

### Fair Figures For Holdovers

**NEW YORK**—Business was reported just fair in the Broadway first-runs as holdovers dominated the scene.

According to usually reliable sources reaching **MOTION PICTURE EXHIBITOR**, the break-down was as follows:

"**The Haunting**" (MGM). Paramount announced that the second week would hit \$22,000.

"**The V.I.P.'s**" (MGM). Radio City Music Hall, with stage show, reported \$105,000 for Thursday through Sunday, with the second session sure to do a fine \$170,000.

"**The Great Escape**" (UA). De Mille did \$15,000 on the seventh week.

"**How The West Was Won**" (MGM-Cinerama). Loew's Cinerama announced \$27,000 for the 26th week.

"**Wives And Lovers**" (Paramount). Loew's State garnered \$10,000 for the fifth, and final, week.

"**My Son, The Hero**" (UA). Astor dropped to \$8,000 on the second week.

"**In The French Style**" (Col.). Victoria had \$12,000 on the second week.

"**Lawrence Of Arabia**" (Col.). Criterion reported \$27,000 for the 41st week.

"**Cleopatra**" (20th-Fox). Rivoli stated it did \$53,000 on the 13th week.

"**Beach Party**" (A-I). RKO Palace claimed \$15,000 for the opening session.

### Gold To Address Allied

**NEW YORK**—**Melvin L. Gold**, president of the Associated Motion Pictures Advertisers, is scheduled to address one of the business sessions of National Allied's forthcoming convention at the Americana Hotel in New York, it was announced by **Irving Dollinger**, convention chairman. **Gold** will detail AMPA's "Promote The Theatre" plan, in keeping with that organization's concentrated efforts to effect a "revival of showmanship" throughout the nation.

Last year, as a board member of AMPA, **Gold** conceived and headed the organization's Exhibitor Services Division. His efforts in behalf of the Art Film "Showmanship Package" for commercial theatres, was one of his many activities in behalf of exhibition. As AMPA's president, he is currently campaigning for exhibitor-membership to AMPA to facilitate his plans for a nationwide grassroots return to showmanship, with every exhibitor invited to take part in the activities. It is the first time in AMPA's 47 year history that exhibitors have been invited to membership of AMPA on a large scale.

**Gold** recently rejoined National Screen Service as general sales manager.

### WB Declares Dividend

**NEW YORK**—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 12½ cents per share on the company's common stock, payable Nov. 6 to stockholders of record on Oct. 11.

# Dallas Theatres Enjoy Summer Boom

## Better Pictures, Release Schedule Credited With Drawing Crowds; Continued Surge Seen For Autumn

DALLAS—In a recent column in the Dallas News, William A. Payne, amusement editor, wrote: "Ask a man these days about summer business around Dallas and you will be answered in terms which add up to this almost monotonous refrain:

"Just sensational!"

The superlative is not one of those catchy bits of film promotion language dreamed up by a word expert back in the studio exploitation office; it happens to be absolutely true.

Patronage at motion picture box offices in Dallas, the southwest, and a good part of the nation has been sensational this summer; in fact, it has been good all year.

For an industry which a decade ago was being "creped" by the prophets of doom, the film makers and exhibitors are showing a remarkable zest for life in 1963, especially during the summer season of June, July, and August.

Even the U. S. Department of Commerce has given an official standing to the motion picture boom with its report that the box offices of movie houses across the country took in \$1,405,000,000 last year and an ever better year is ahead for 1963.

What has caused this summer boom?

Executives of the theatre circuits which operate from two to 13 movie houses in Dallas have various ways of answering this question, but their statements all boil down to two factors: Better films and better release schedules.

Perhaps the explanation of Joe Jackson, head booker for the 80 theatre Interstate Circuit which operates more first run houses (five) in Dallas than any other chain, provides a true perspective of what the summer has been:

"Traditionally, the summer season has started with July 4 and the producers have aimed their season releases for this date. However, this year the good films started hitting the screens the first of June, and just about all of the theatres in Dallas were able to start the summer with good, audience-drawing pictures. There have been numerous family-type pictures, the kind that are good for the summer trade when the youngsters out of school can walk to the neighborhood theatres or have their mothers take them."

Jackson also predicted that the good summer business would extend into the fall and winter with a line-up of top films scheduled for release in the months ahead.

He was specific about what the summer has meant for Interstate in Dallas. There hasn't been a "loser" all summer, and every first run film booked since June has had holdover engagement at Interstate—"I don't know when we had summer holdovers on every picture." The summer has been a record breaker, too, for Interstate, like "Irma La Douce" at the Esquire and "Spencer's Mountain" on its return engagement in the neighborhoods.

"The best summer business in years will give Interstate a banner year" is the way Jackson sums it up.

## Hollywood Museum Bow Set For Spring, 1965

NEW YORK—Ground breaking of the \$6.5 million Hollywood Museum will take place on Oct. 20 with completion expected in the spring of 1965, Sol Lesser, president, announced at a meeting of the national advisory board of the Museum, held here at the Metropolitan Club.

The Hollywood Museum will represent the television, radio, motion picture, and recording industries. Lesser said that there is no other complex or institution like it in existence today.

"Many types of visitors will be taken into account in designing the Museum," he said. "However, for the serious student and professional, the Museum will undoubtedly become a mecca. The educational aspects of the Museum are of the greatest importance, and attention is being given in all areas to the educational potentialities not only of the library, theatres, and projection rooms, but also of the less obvious areas of the exhibits and shows. A committee of educators from school and college groups has already met to coordinate the needs of their schools with a program of services to be provided by the Museum, and their recommendations will be reflected in the physical aspects and in the overall program of the Museum."

## Gage Aids Mental Health

NEW YORK—Edwin Gage, Oakhurst, N. J., president, Monmouth County Mental Health Association, will play a prominent role in the forthcoming convention of the National Association for Mental Health, in Washington, D. C., next month.

Gage, administrative vice-president, treasurer and secretary of Walter Reade-Sterling, Inc., theatre operating, motion picture, and television film producers and distributors, will introduce that portion of the program featuring a screening of "David And Lisa," a motion picture which his company is distributing.

The film has been endorsed by the National Association. At the invitation of Dr. Joseph Kadish, director of education services for the National Association, Gage will introduce Dr. Theodore J. Rubin, who wrote the story.

Earl Podolnick, president of Trans-Texas, is even more jubilant, if that is possible, than Jackson. "It's the best year in Trans-Texas history (11 years)" is the way he expressed the situation.

"We've had good pictures and we've given them strong promotion," he said. "We believe promotion is a big part of the answer; even a good picture does not always draw well without letting the public know. We have concentrated on creating the movie-going habit, on building confidence in the public that good pictures are being shown."

The result is record-breaking runs at Trans-Texas Fine Arts and a highly satisfactory six months for Cinerama's "How the West Was Won" at the Capri.

The summer has been the best in 10 years for the Rowley United Theatres, and John

(Continued on page 21)

## Co-op Advertising Urged At Joint Exhib Meeting

ST. LOUIS—Exhibitors should handle their advertising and publicity as a group, through a central agency, it was stressed by Darrell Presnell, Kansas City publicist, at the Ozark Film Folk Frolic at Holiday Inn, Lake of the Ozarks. The meeting is a joint two day affair between the Missouri-Illinois Theatre Owners and the United Theatre Owners of Kansas City.

Representatives from both cities heard Dick Orear of Kansas City and Presnell tell of the advantages of pooling advertising money, particularly through the use of tape recordings for saturation radio spots. They pointed out that as a group the exhibitors could advertise more heavily and save a good bit of money.

In other action, the two groups decided to investigate the possibility of setting up a joint legislative committee and they recommended an interchange of monthly board of directors minutes. Wesley Bloomer, MITO president, and Paul Rickett, Kansas City, head a committee to work on these recommendations.

The Missouri-Illinois Theatre Owners announced they will cancel their monthly board meeting in October in order to hold a general membership meeting Oct. 7 for the purpose of presenting the recommendations of the nominating committee. Officers for the coming year will be elected at that time.

## Phila. Suit To Supreme Court

WASHINGTON, D.C.—The Supreme Court has been asked by Viking Theatre Corporation, Philadelphia, to reconsider a finding by a district court and a court of appeals that there was insufficient evidence of antitrust violation to submit to a jury.

The Viking, downtown independent first-run, claims that the major distributors, Stanley Warner Management Corporation, William Goldman Theatres, Fox Philadelphia Building, Inc., and others, conspired to drive the Viking out of business, a contention that the courts dismissed for lack of evidence.

In its brief to the Supreme Court, Viking asserts that although there were 12 first-runs in Philadelphia, "there was no substantial competition among exhibitors for first-run pictures." Viking claims that the market "was controlled by non-competition agreements" among the three largest exhibitors, who controlled 83.2 per cent of theatre seating capacity.

The Viking closed last December and has remained closed since.

## Screen Gems Shows Profit

NEW YORK—A. Schneider, president, Screen Gems, Inc., reported a net profit of the company of \$3,800,300 for the fiscal year ended June 29, compared with \$3,466,300 the year before.

Earnings are equal to \$1.50 a share, after taxes, compared with \$1.37, the previous 12 months.

Gross income was \$64,377,000 compared with \$52,188,900 in the 1962 fiscal year.

# Allied Names Harry Brandt Showman Of Year As Convention Highlight

NEW YORK—Harry Brandt, long-time president of the Independent Theatre Owners Association, veteran showman, and for many years an outstanding exhibitor leader, will be honored as "Showman of the Year" by Allied States Association of Motion Picture Exhibitors.

The honor will be conferred on Brandt at the closing banquet of the 34th annual convention of Allied States, to be held at the Americana Hotel Oct. 21-24. The fact that the New York ITOA is not affiliated with Allied States makes the designation of Brandt as "Showman of the Year" the more noteworthy, it was pointed out by Irving Dollinger of New Jersey Allied, convention chairman.

Known through his career as a dynamic leader and champion of exhibitor rights, Brandt has served as president of the ITOA in New York since the establishment of that organization in 1933, a record which speaks for itself, Dollinger pointed out.

He has rendered invaluable aid to the industry in its continuing fight on censorship of motion pictures, and has fought for tax relief on the local, state and federal levels. He has been a prime mover in bringing foreign films to this country in a period of product shortage, as witness "La Strada" and others brought in by Trans-Lux Corporation. Freedom of the screen always has been a Brandt goal.

He has been active in the affairs of the Council of Motion Picture Organizations since its inception in 1950, and in the American Congress of Exhibitors since it was organized in 1958. It was he who instituted a law suit some years ago in exhibition's successful fight against ASCAP fees.

But Brandt is almost equally well known as a community leader, aside from his extracurricular activity within the framework of the industry as a former chief barker of the New York Variety Club. In the political area, he served as Chairman of the Democratic State Committee in the campaign which resulted in the election of President Kennedy in 1962.

An honorary member of the American Guild of Variety Artists, Brandt will be honored by that group at the Waldorf Astoria Dec. 3, the proceeds of the affair going to the AGVA Youth Program, designed to combat juvenile delinquency.

President of Brandt Theatres, Brandt is chairman of the board of American Books-Stratford Press; a major stockholder in Trans-Lux Theatres and in 20th Century-Fox Film Corporation; and a director of Movielab.

The list of the worthy causes to which Brandt has devoted time and energy is long. He is a director of the Beth Israel and Will Rogers Hospitals; a member of the board of the Wiltwyck School for Boys; chairman of the Cancer Control Research Foundation of the Variety Clubs; member of the board of the Theatre Wing, and a member of the Lambs. He was chairman of Overseas Aid, United Nations Aid for Children, which preceded UNICEF, and headed such industry drives over the years as March of Dimes, Alfred E. Smith Memorial, American Cancer Society, New York Infirmary, National Conference of Christians and Jews, Red Cross, Greater New York Fund, Cerebral Palsy, and



William M. Schary, Hollywood editor, MOTION PICTURE EXHIBITOR, left, and Robert Selig, vice-president of theatre operations, National General Corporation, are seen at the recent opening of the new Fox Theatre, Northridge, Calif.

## Forman Heads SCTOA Board

LOS ANGELES—William R. Forman, president of the Pacific Drive-In Theatres, was elected as new chairman of the board of directors of Southern California Theatre Owners Association.

Elected to the board were Eugene C. Klein, president, National General Corporation; Robert W. Selig, vice-president in charge of theatre operations, National General; Evert R. Cummings, Cummings Theatres, Downey, Calif.; William H. Oldknow, president, Sero Amusement Company. Lester Blumberg was elected treasurer, and Ida Schreiber, secretary.

With the addition of Klein, Selig, Oldknow, and Cummings to the present directors of William R. Forman, Lester Blumberg, Sherrill C. Corwin, Robert Lippert, Fred Stein, Bill Srere, Harry Rackin, and Harry Arthur, and with the active participation of practically all of the large circuits in southern California, together with the newly planned activities of the SCTOA, it augurs well for a hard-hitting, fighting organization.

At the meeting, Fred Stein, chairman of the Crusade for Free TV, made a complete report of the committee activities to date outlining plans to combat pay tv.

## Weitman To Reade-Sterling

NEW YORK—Norman Weitman has been appointed Greater New York district manager for Walter Reade-Sterling, Inc.'s theatrical releasing division, Continental Distributing, it was announced by Sidney G. Deneau, vice-president and general sales manager.

Prior to joining Continental, Weitman was district manager for Lopert Pictures covering Philadelphia, Washington, D. C., Albany, Buffalo, Cleveland, Pittsburgh and Cincinnati. He entered the sales field with Universal in Philadelphia.

Federation of Jewish Philanthropies. And he has been cited for his work by numbers of organizations, such as the Negro Actors Guild, the Actors Fund of America, the Catholic Actors Guild, the Boy Scouts, and many others.

## Ransohoff To Address 34th Allied Convention

NEW YORK—Martin Ransohoff, production chief and board chairman of Filmways, Inc., has accepted an invitation to appear as a featured speaker at National Allied's 34th annual convention, which will be held Oct. 21-24 at the Americana Hotel.

In announcing Ransohoff's acceptance, National Allied's convention chairman Irving Dollinger emphasized the need for "new blood" in filmmaking and hailed as "a boon to the nation's exhibitors" the ambitious productions scheduled by Filmways with Ransohoff producing. These include the recently completed "The Wheeler Dealers," starring James Garner and Lee Remick, an MGM release going into the Music Hall this fall; and currently in production—"The Americanization of Emily," co-starring William Holden and Julie Andrews under William Wyler's direction for MGM release. Also now filming is Eric Ambler's "The Light of Day," starring Melina Mercouri, Peter Ustinov, and Maximilian Schell, a Filmways presentation produced and directed by Jules Dassin for United Artists release.

Dollinger further called attention to the \$18,000,000 Filmways production budget for 1964, recently announced by Ransohoff, as "dramatic proof to theatre owners and movie fans of the calibre of attractions with which Filmways will follow this year's line-up.

## Baltimore Hopping-Fruchtman

BALTIMORE, MD.—Motion picture exhibitor Jack Fruchtman, head of JF Theatres, announced that boxoffice grosses for his four major downtown theatres (Stanton, Mayfair, New, and Charles) were 31 per cent greater than for the comparable summer period of June, July, and August of 1962.

Fruchtman, attributed some of the gains to the "revitalization of downtown Baltimore," and the new ease of access to the downtown area via the Jones Falls Expressway and the Baltimore Beltway. Also, Fruchtman cited keen interest of the people of the area to see "the new downtown . . . the Civic Center and the new skyscrapers in the Charles Center. The end is far from sight. Each week seems to bring some new development here. New hotels . . . new apartments . . . new office buildings . . . new banks . . . new department stores . . . new businesses . . . and soon a giant new 17 story government building with more than 10,000 employees in a two square block area! It looks like we have just scratched the surface of a fantastic boom here in Baltimore."

Coupled with new films, it's a happy combination.

## WB Launches Sales Drive

NEW YORK—Warner Bros. will conduct a five-month "Winners from Warners" Sales Drive, ending Feb. 29, 1964, it is announced by Morey (Razz) Goldstein, vice-president and general sales manager.

Offering cash prizes of \$35,000, the drive will be based on billings in all branches throughout the United States and Canada.

The 10 "Winners from Warners" to be included in the drive are "Spencer's Mountain," "PT 109," "Wall of Noise," "The Castilian," "Rampage," "Mary, Mary," "Palm Springs Weekend," "4 for Texas," "Dead Ringer," and "America America."

## New Films Negotiated By Wm. Morris Agency

NEW YORK—Negotiations for the financing and distribution of eight important motion picture projects were concluded in recent weeks by the William Morris Agency, according to Joe Schoenfeld and Phil Kellogg, co-heads of the agency's film department.

Deals with Warner Bros. include "The Great Race" and "The Long Flight." "The Great Race" is a Blake Edwards production, to be directed by Edwards, produced by Martin Jurow, and starring Burt Lancaster and Jack Lemmon. Production date is June 15, 1964. "The Long Flight" is to be directed by John Ford and produced by Bernard Smith from a story by James Webb. Picture will star Spencer Tracy, also a William Morris client, and James Stewart and Richard Widmark.

At Columbia Pictures, financing-distribution deals set by the William Morris Agency include "Inside Daisy Clover" and "Traveling Lady." "Inside Daisy Clover," based on a novel by Gavin Lambert, is a joint venture due for production in the summer of 1964 with Natalie Wood as star, Alan Pakula as producer, and Robert Mulligan as director. "The Traveling Lady" is a Pakula-Mulligan production starring Steve McQueen and Lee Remick, all William Morris clients, and is scheduled to go before the cameras in November of this year.

Now shooting at 20th-Fox is "What a Way To Go," a J. Lee Thompson production, directed by Thompson, produced by Arthur Jacobs, and starring Robert Mitchum and Dick Van Dyke, all represented by the William Morris Agency. The production also stars Shirley MacLaine, Paul Newman, Dean Martin, and Gene Kelly.

Currently in production in Europe is another project set by the William Morris Agency: Fred Zinnemann's production of "Behold A Pale Horse," for Columbia release, starring Gregory Peck, Anthony Quinn, and Omar Sharif, which Zinnemann is also directing. Zinnemann, Peck, and Sharif are represented by the Morris office.

William Morris has also set a joint venture of its clients, Rona, Inc., Natalie Wood's company, Martin Manulis Productions, and Four Star Productions, to produce "Cassandra and the Bride" for 20th Century-Fox release. Natalie Wood will star in the Martin Manulis-Four Star Production to be directed by Serge Bourguignon. Production date is Feb. 1, 1964.

"Thunder of Giants," a joint venture by J. Lee Thompson and Arthur Jacobs' Apjac Productions, is another project with Warner Bros., which will finance and release. Production is scheduled for June, 1964.

The first production of a three picture deal concluded with MGM for New Dimensions, Inc., and Biography Productions, a joint venture of Delbert Mann, Douglas Laurence, and Dale Wasserman, will be "Quick Before It Melts." Mann will direct the Wasserman screenplay which will be produced by Laurence and Mann. William Morris represents the production company, Laurence and Wasserman.

Another major project set for financing-distribution is "What Did You Do In The War, Daddy," a Blake Edwards production, to be made in association with the Mirisch Company for United Artists' release. Edwards will direct this service comedy and Martin Jurow will produce. Start date is scheduled

# Panel Set For Art Theatre Seminar; Eventful Agenda For TOA Convention

## Four Autos are Prizes In New Hospital Drive

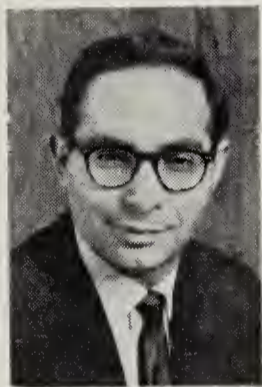
NEW YORK—As an innovation in this year's "Encore Sales Managers Drive" of the entertainment industry on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories, four fully-equipped four-door 1964 Lincoln Continental Sedans are being offered in the four different divisions of the United States to the purchasers of \$10 contribution tickets.

The sale of the \$10 tickets is part of the industry's all-out effort to reach the \$1,000,000 goal set in this year's drive on behalf of the Will Rogers Hospital and its research program in combatting respiratory diseases and in fostering research on respiratory ailments. It augments the Audience Collection Drive underway in theatres of the nation and the Christmas Salute by entertainment industry employees.

One of the ticket holders in each of the four divisions, New York for the eastern and southern division; Cleveland for the middle west; Dallas for the southwest; and San Francisco for the west coast, will be awarded one of the Lincoln Continentals on Saturday, Dec. 20 in the climax of the campaign.

## Powell Heads "May" Ad Unit

NEW YORK—Charles Powell, presently coordinator of special activities for Paramount Pictures, has been selected to head up the international publicity and advertising unit for "Seven Days in May," it was announced by Martin Davis, vice-president in charge of advertising and publicity.



POWELL

Powell has been with Paramount since April. He was previously with Columbia Pictures for four years, handling various areas of publicity and advertising.

"Seven Days in May" is a joint production of Seven Arts Productions with Kirk Douglas' Joel Productions and John Frankenheimer's company. The film, based on the international best-seller by Fletcher Knebel and Charles W. Bailey II, stars Burt Lancaster, Kirk Douglas, Ava Gardner, Fredric March, Edmond O'Brien, and Martin Balsam. Edward L. Lewis produced and Frankenheimer directed, from a Rod Serling screenplay.

for end of 1964, after Edwards completes "The Great Race" at Warner Bros.

Other projects set by the William Morris Agency include "The Third Secret," now shooting in England for 20th-Fox release with clients Robert Joseph as producer and Charles Crichton as director and "The Train," a Burt Lancaster starring vehicle being produced in France by client Jules Bricken for United Artists release.

NEW YORK—Bosley Crowther, motion picture critic of the New York Times; Richard Brandt, president of Trans-Lux Distributing Corporation; Sidney Deneau, vice-president and general sales manager of Continental Distributing Company and Melvin A. Brown, Peachtree Theatre, Atlanta, will speak at the Art Theatre Seminar at the upcoming TOA convention.

Norman Levinson, Dallas, will head the Seminar, scheduled for Tuesday, Oct. 29. Discussion at the session will include every phase of art theatre operation.

The art theatre session will be immediately followed on Tuesday by a "Big Look Ahead" at rushes of future motion picture product at the Rivoli Theatre. Nat Fellman, Stanley Warner Theatres, will chair the session.

The TOA convention will be opened officially on Monday, Oct. 28, at 10 a.m. by Edward L. Fabian, general convention chairman. The agenda for the annual get-together is the most eventful in TOA history, with a host of speakers, free-for-all discussions, and special events around the clock.

Richard A. Smith will speak on the subject, "The Progressive Exhibitor Looks Ahead." Architect Drew Ebersson will offer a look at modern theatres.

Herman M. Levy will chair a Legal Advisory Council Roundtable Meeting on Wednesday. Producer-director Carl Foreman will speak at the Wednesday luncheon.

The convention's final morning business session will feature Bob Selig's ticket-selling jamboree, with a panel of experts including Ernest Emerling, Everett Seibel, James Corbett, M. B. Smith, Edward Seguin, and John D. Loeks.

TOA is not neglecting the lighter side of convention-time. From Joe Levine's Monday night "World of Showmanship For the Showmanship of the World" through the President's Banquet on Thursday night, theatre owners will be guests of honor at a series of cocktail parties and dinners from the time they arrive up to their time of departure.

## Msgr. Little To Speak

"Exhibitor—Citizen, Saint or Sinner" will be the subject of a speech by the Rt. Rev. Msgr. Thomas F. Little, at the TOA convention luncheon scheduled for Wednesday, Oct. 30.

Monsignor Little, executive secretary of the National Legion of Decency, was born in New York City in 1911, and was educated at Cathedral College in Brooklyn, North American College and Gregorian College in Rome, and the New York School of Social Work. He is a consultant to the Pontifical Commission for Motion Pictures, Radio and Television, vice-president of the International Catholic Office of the Film, and a member of the Catholic Theological Society of America.

## Columbia To Host Delegates

What has been described by a Columbia Pictures spokesman as "an extraordinary, once-in-a-lifetime reception for TOA members" is scheduled for the evening of Tuesday, Oct. 29, at New York's Americana Hotel.

# North Carolina Theatres Are Last Of Public Facilities To Integrate

WILMINGTON, N. C.—Some 200 Negroes, mostly juveniles, were arrested here during demonstrations at downtown movie houses. An agreement reached at High Point suspended similar demonstrations until at least Dec. 6.

Repeated demonstrations at downtown Concord theatres prompted its mayor, J. C. McCachern, to dissolve the city's two-month-old biracial committee. Mayor McCachern said the committee was formed with the understanding that it be disbanded should demonstrations occur. Three demonstrations were staged since Sept. 10, one nearly erupting into a race riot. Crowds of white hecklers had to be dispersed by police. Concord theatres are the last of this city's public facilities to consider integrationists' demands.

Other Negro groups have threatened a march on Raleigh, the state capital, to persuade Governor Terry Sanford to issue an executive order outlawing segregation in places where public accommodations, including theatres, restaurants, and motels, are offered.

At Warrenton, Negroes announced a boycott of theatres and other places with segregated facilities after a request that a racial committee be appointed to discuss their grievances went unanswered. A demand read that "the rights, privileges, and use of all facilities in Warrenton and Warrent County be enjoyed by all citizens regardless of race, color, religion or national origin."

Mayor W. A. Miles of Warrenton agreed to name a biracial committee to hear Negro grievances at the request of the Warrenton Merchants Association.

At Wilmington, police arrested Negroes and charged them with disorderly conduct when they gathered in front of three segregated downtown theatres singing and shouting. Police Chief H. E. Williamson said managers of the theatres complained that, after being refused admittance to the white seating section, the Negroes gathered outside the theatres and created disturbances. He said the arrests were made on complaints registered by managers. City ordinances prohibit public meetings on the streets and sidewalks without written permit from the city manager. About half of the arrested persons were juveniles in this first mass demonstration in several weeks.

The first of more than 300 Negro demonstrators arrested in High Point for trespassing and blocking theatre entrances were convicted in Municipal Court and gave notice of appeal to the Superior Court.

Suspended jail sentences ranging up to 60 days and fines were imposed by Judge Byron Haworth. Twenty defendants drew fines, and some, suspended jail sentences. Those charged on only one count were fined \$10 and court costs. Those charged with a second offense drew a 30-day sentence, suspended for twelve months on the condition that the trespass violations were not repeated and that the defendants refrained from illegal picketing and demonstrating.

All appealed and posted \$25 bond. Most of the cases involved the Center and Paramount, already involved in litigation wherein Negroes are suing the theatre's management on grounds that the City owns the building.

## Empire Acquires Rights To Seven Hope Reissues

BEVERLY HILLS, CALIF. — Empire Films S. A. has acquired all foreign rights (excluding the United States and Canada) to seven Bob Hope feature films, produced by Paramount between 1948 and 1955. Announcement of the acquisition was made by Edward L. Koenig, Jr., president of Empire Films.

The foreign rights cover theatrical re-issue and television first-run. In a number of the areas of the world, some of the features have never been exhibited theatrically.

Included in the group are "Seven Little Foys," "Road To Bali," "Son of Paleface," "Lemon Drop Kid," "The Great Lover," "Road To Rio," and "My Favorite Brunette."

## Ohio Theatremen Salute "Attend A Movie Day"

COLUMBUS, O.—Ohio exhibitors are urged to book strong attractions for the Wednesday, Oct. 30, "Attend a Movie Day" promotion backed by the Ohio Federation of Women's Clubs. Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, also asked exhibitors to use material concerning the promotion in their advertising.

Every member of the women's organization is being asked by officers to attend the movies on that day. "By attending the movies on Attend a Movie Day we will demonstrate our interest in real moral values," said Mrs. H. C. Weaver, chairman of the motion picture division of the federation.

"Approval of good movies by our attendance will show Hollywood producers and Ohio theatre managers that we will attend movies when they give us the excellent pictures they are capable of making," added Mrs. Weaver.

"We believe that this day could easily become one of the biggest days, attendance-wise, in motion picture theatre history in Ohio," said Prickett. He urged exhibitors to contact all club groups and tell them of their attractions to be shown that day. He pointed out that this is not a free pass proposition but was devised solely by the ladies to show their support of good motion pictures.

## UA Honors Foreign Winners

NEW YORK—Rio de Janeiro tops the list of the nine winning branches in the 1963 International UA Week Drive, July 30-July 13, it was announced by Eric Pleskow, United Artists vice-president in charge of foreign distribution.

Belo Horizonte took second place and Curitiba came in third.

The six runner-up branches are Mendoza, Ribeirao Preto, Auckland, Panama City, Bogota, and Lima.

Cash prizes will be awarded to all employees of each of the nine winning branches.

## Pioneer Dinner Tribute To Zanuck On Nov. 25

NEW YORK—The Motion Picture Pioneers, honoring Darryl F. Zanuck as Pioneer of 1963, will hold its 25th anniversary dinner on Monday, Nov. 25, in the grand ballroom of New York's Americana Hotel, it is announced by William J. Heineman, vice-president of United Artists and new president of the Motion Picture Pioneers.

Heineman has appointed Seymour Poe, executive vice-president of 20th Century-Fox, as dinner chairman. The latter appointed as his co-chairman 20th-Fox vice-presidents Joseph M. Sugar and Jonas Rosenfield, Jr., and Marvin Kirsch, vice-president of the Pioneers.

The tribute to Zanuck, which will mark the 17th award bestowed by the MPP, will acknowledge his "brilliant leadership that has reinvigorated 20th Century-Fox." Zanuck assumed the Fox presidency in August, 1962, at a low ebb in the company's fortunes. It has since returned to profitable operation, with much of the fiscal tonic credited to Zanuck's own production, "The Longest Day," as well as prudent operational economics.

In selecting Zanuck for the award, the MPP also cited "the vision and courage that have characterized his career as one of the world's foremost producers."

Zanuck produced such landmark films as "The Grapes of Wrath," "Pinky," "How Green Was My Valley," "Gentleman's Agreement," and "All About Eve." The last three were Academy Award winners. He is also a three-time winner of the coveted Irving Thalberg award.

The Motion Picture Pioneers was formed in 1939 by the late Jack Cohen, then head of Columbia Pictures, who was its first president. MPP members are required to have a minimum of 25 years of service in the industry.

## Martin Circuit Ups Otwell

COLUMBUS, GA.—E. D. Martin, president of Martin Theatres, announced that Ronnie Otwell, advertising and publicity director of the company, has been appointed assistant vice-president and named to the board of directors of Martin Theatres of Georgia, Alabama, Tennessee, and Nashville, Inc.



OTWELL

Otwell, a graduate of Bremen (Georgia) High School, attended Georgia Tech in Atlanta before being named manager of the Martin Theatre in Bremen. He was transferred to the home office in Columbus in September, 1950, where he is a member of the St. Paul Methodist Church, Columbus Chamber of Commerce, Columbus Merchants Association, and the Columbus Country Club. At the age of 34, Otwell is married to the former Mary Adams and the couple has four children.

Martin Theatres operate conventional and drive-in theatres in Georgia, Alabama, Florida, Tennessee, and Kentucky, in addition to Cinerama Theatres in Atlanta, Chattanooga, Nashville, New Orleans, St. Louis, and Seattle, plus two television stations in Columbus, Ga., and Chattanooga, Tenn.

## Gulf States Managers Discuss October Drive

McCOMB, MISS.—Gulf States Theatres managers gathered at the home office here for the third of a series of four yearly meetings with the executive staff. The theme of the meeting, "Christmas In October," was carried through in corresponding decorated setting. Each of the managers was presented a handsome leather wallet as he came into the assembly hall.

T. G. Solomon, Gulf States president, led the general assembly, while several of the executive staff directed workshops following the general meeting.

Jim de Neve, general manager, and Louis Dwyer, booking department, conducted a workshop on drive-in theatre operation. Harry Thomas, executive in charge of theatre operation and maintenance, and Boby Boovy and Ed Delaney, booking department, led the discussions of indoor theatre operation.

Don Lynch, advertising, promotion, and publicity, spoke on radio advertising, his basic work with the circuit.

The paramount item of business was the managers' drive for extra business during the month of October. Each manager was assigned a quota, proportionate to size of theatre, town, and potential. Other matter related by Solomon pertaining to the drive was the allowance made for extra advertising fund—an appreciable increase over the regular outlay of money for advertising which will be apportioned among the theatres in due manner.

Among the items of business taken up at the workshops was the managers' interchange of ideas and promotional devices for merchandising attractions, which have proven of maximum benefit for the theatre.

Managers in attendance were Tom Mitchell, Marvin Brewton and Charles Bazelle, Baton Rouge, La.; Hamp Mercer and Joe Gianforte, Shreveport, La.; Mr. and Mrs. Pete Nickolson, Pensacola, Fla.; Buck Prewitt, Jackson, Miss.; Mr. and Mrs. Gene De Fallo, Biloxi, Miss.; Mr. and Mrs. Dominick Guidry, Lafayette, La.; Mr. and Mrs. Earl Jordon and C. Trawick, Mobile, Ala.; Cecil White, Monroe, La.; J. R. Noble, Greenville, Miss.; Paul Whittington, New Orleans; Mr. and Mrs. Stan Taylor, Natchez, Miss.; Mrs. A. McCandless, Vicksburg, Miss.; Jerry Adams, Greenwood, Miss.; Tom Fortenberry, Bastrop, La.; Charles Downing, Brookhaven, Miss.; and Mrs. E. Eiland, Yazoo City, Miss.

## V.C.I. Plans Buffalo Meet

BUFFALO—John J. Fitzgibbons, Jr., Variety Clubs International property master, and Phil Stone, international representative from region one, were hosts to Tent 7, Variety Club of Buffalo, at a special luncheon meeting.

The visitors, both from Toronto, met with the local executive committee to formulate plans for the 27th international convention of Variety Clubs, to be held here, June 30 through July 2, 1964, in the Statler Hilton Hotel.

James J. Hayes, manager, Cinema, and past chief barker, is the general chairman of the convention committee, with Michael F. Ellis, Jr., also past chief barker, as co-chairman.

Convention committee members at the meeting included Myron Gross, Thomas Fenno, chief barker Nathan Dickman, Anthony Kolinski, and Harry Berkson.

# Allied Role As Indies' Spokesman Stressed By Armstrong In Milwaukee



Seen at the recent invitational preview of Columbia's "In The French Style" prior to its New York premiere at the Victoria and Barnett were, left to right, co-producer Irwin Shaw; co-star Stanley Baker; and Columbia vice-president in charge of advertising and publicity Robert S. Ferguson.

## Tri-State Exhib Meeting Draws Film Personalities

ATLANTA—Governor Sanders welcomed delegates to the tri-state Georgia, Alabama and Tennessee gathering of motion picture theatre owners and operators at the 16th annual convention at the Drinkler Hotel.

Film personalities present were Dale Robertson, Mary Badham and Phillip Alford, the latter pair from Birmingham, Ala., and remembered for their roles as the juveniles in Universal's "To Kill A Mockingbird."

Delegates to the convention include members of the Alabama Theatres Association, headed by W. W. Hammonds, Albertsville, Ala.; the MPTO of Georgia, headed by J. H. "Tommy" Thompson, Hawkinsville, Ga.; and the Tennessee Theatre Owners, headed by Richard L. Lightman, Memphis.

Royal Crown Cola Company and The Coca Cola Company were hosts at various luncheons and cocktail parties.

Speakers included John H. Stembler, TOA head and also president of Georgia Theatre Company; C. L. Patrick, Columbus, Ga.; general manager, Martin Theatres Circuit; Jim Hoover, concessions manager, Martin Circuit; Herb Matthews, Chief Barker, Variety Club, Tent 21, and others.

Bill Shealey, manager, Loew's Grand, moderated a discussion on research, tying in the slogan of the convention, "The Trend Is UP."

MGM hosted delegates at a special screening of "The Wheeler Dealers" at the screening room of Columbia Pictures on Film Row.

## Perlberg Joins RKO

NEW YORK—Matty Polon, vice-president and film buyer for RKO Theatres, announced a new setup for the company's film booking department. Joining the company is Marty Perlberg, formerly with Seymour Florin booking agency. Bookings for the coast-to-coast circuit will be handled by Perlberg, Ida Cohen, and Bernie Friedman. The latter two are long-time members of RKO's film booking department.

MILWAUKEE—Speaking before the annual Allied Theatre Owners of Wisconsin convention last week, president Jack Armstrong of National Allied traced the past, commented on the present, and looked forward to the future of National Allied.

Its past extends back a third of a century, when National came into being because of the previous existence of most of the units, which today, comprise Allied. During this period:

"Allied has continually fulfilled a vital and essential need in the motion picture industry by fighting the battles of and expressing the aspirations of the independent exhibitor. Yet, National Allied does not even exist—except through the local exhibitor associations."

The "secret" source of Allied's "strength, vitality, flexibility, and responsiveness to the needs of the individual theatre owner," today stem from the fact it is a grass roots organization, is "democracy in action."

National is organized "from the bottom up, not the top down." The need for this structure and resultant national unity was learned early in the history of independent theatre owners who realized "they could not survive unless they banded together for protection against unconscionable demands of film companies, predatory tactics of big circuits, and constant threat of restrictive legislation."

Armstrong stressed that there existed no other counterpart organization.

He further pointed out that each Allied unit elects a director to the National board, hence acts only at direction of local exhibitor organizations which in turn are controlled by individual theatre owners. Thus results the unique performance of functions as a "town hall meeting for exhibitors," a forum for discussion, while providing "the machinery for concerted action." Problems of scope too wide for local handling are brought to National for consideration by all units.

Looking forward: "It will continue to work to keep secure the right of the individual theatre owner to remain in business and to make a profit under the American system of free enterprise."

## Heavy Promotion For "Cage"

NEW YORK—Olivia de Havilland is returning to Hollywood from Paris on Oct. 7 to appear in a series of tv and theatrical trailers for "Lady in the Cage" in which she stars, which Luther Davis produced for Paramount release. Originally scheduled for release late this year, picture has been set back to a May 1964 release based on Paramount Pictures' decision to back it with a heavy \$500,000 promotion, exploitation and advertising campaign.

Walter Grauman, who directed the film, will also fly to Hollywood from London after completing directorial chores on Mirisch Company's "633 Squadron" for UA release, to direct various language versions of the special "Lady in the Cage" trailers in English, French, and Spanish. Miss de Havilland speaks French and Spanish fluently. The actress will also go on tour for key city openings of the picture next spring.

# Poe Touring Far East To Discuss "Cleo" Openings, Other New Films

NEW YORK—Seymour Poe, executive vice-president of 20th Century-Fox, left last week for a tour of company offices in the Far East, where he will confer with Fox officials regarding exhibition arrangements there for "Cleopatra." He will also review corporate affairs with them, and will outline forthcoming company product.

Poe's first stop will be Tokyo, and from there his itinerary will take him to Hong Kong, Manila, Bangkok, and Bombay. The trip will mark his first thorough swing of these territories.

While in Tokyo, Poe will enumerate the sales policy which will govern all contracts for "Cleopatra" in the Far East. The executive stresses that all exhibition arrangements will be on the basis of the global policy which provides for advance cash guarantees from exhibitors. To date, Fox has collected \$20,125,000 in such guarantees.

All territories to be covered in Poe's tour are equipped with 70mm. projection, it was pointed out. "Cleopatra" was produced in Todd-AO and DeLuxe Color.

Poe will also outline to the Far East officials the comprehensive merchandising program for the epic spectacle, which has had the greatest publicity penetration in film history.

In the first 11 weeks of its 46 U. S. and Canadian engagements, the attraction recouped 57.6 per cent of the advance cash guarantees received from exhibitors.

Poe's itinerary is as follows: Tokyo, Sept. 26-Oct. 2; Hong Kong, Oct. 3-6; Manila, Oct. 7-8; Bangkok, Oct. 9-10; and Bombay, Oct. 11-13. In Bangkok, the executive will conduct a sales seminar with 20th-Fox representatives from Indonesia, South Vietnam, Singapore, and Burma.

Poe will return to New York via Rome, arriving here Oct. 20.

Forthcoming releases he will discuss on his tour include the two romantic comedies that last spring relighted the Fox studio in Hollywood after an idleness of several months—"Take Her, She's Mine," starring James Stewart, Sandra Dee, and Audrey Meadows; and "Move Over, Darling," starring Doris Day, James Garner, and Polly Bergen.

Additional upcoming releases include "The Condemned of Altona," controversial drama with Sophia Loren, Maximilian Schell, Fredric March, and Robert Wagner; "The Leopard," starring Burt Lancaster, Alain Delon, and Claudia Cardinale; and "Of Love and Desire," starring Merle Oberon, Steve Cochran, and Curt Jurgens.

Poe will also deliver briefings on attractions now in production or preparation, among them the romantic comedy "What a Way to Go!" starring Shirley MacLaine, Paul Newman, Robert Mitchum, Dean Martin, Gene Kelly, Robert Cummings, and Dick Van Dyke; "Man in the Middle," court-martial drama starring Robert Mitchum, France Nuyen, Trevor Howard, Keenan Wynn, Barry Sullivan, and Sam Wanamaker; "Third Secret," starring Stephen Boyd, Patricia Neal, Diane Cilento, Jack Hawkins, and Richard Attenborough; and "Shock Treatment," starring Stuart Whitman, Lauren Bacall, Carol Lynley, and Roddy McDowall.

With respect to corporate affairs, Poe will



Chill Wills, left, actor turned press agent, demonstrates part of his "McClintock" kit to James R. Velde, United Artist vice-president, center, and Velde's assistant, Carl Olson, in New York.

## Fla. WOMPIs Volunteer Services To Theatremen

JACKSONVILLE — Local exhibitors received a pleasant surprise in the form of personal letters from the WOMPI industry service committee which is headed by Edwina Ray, Florida State Theatres, and has as committee members Kitty Dowell, Capitol Releasing corp.; Mildred Land, United Artists; and Betty Loop, Atlantic Drive-In.

The letters stated, in part: "We are very proud of the industry which we represent and, in an effort to make the public more aware of the movie industry, we are endeavoring to constantly place before potential theatre-going audiences an invitation to attend the movies.

"If at any time a WOMPI—or WOMPIs—can assist you in any way in promoting industry goodwill, please let us do so. It will be our privilege—and there is no charge for our service.

"We will be glad to help you with a sneak preview, a first-run opening, or any kind of exploitation. Please keep in mind that our only objective is to make the public realize that we still have a movie industry, and we want to get audiences into the theatres.

"Will you let us work with you? Please contact a WOMPI member and let us know what you want us to do for you and when you want us to do it."

The letter received an immediate response from two local theatres. Mrs. Ida Lowe, manager, San Marco Art, called on WOMPIs to serve as hostesses at a sneak preview showing of "This Sporting Life," and other WOMPI volunteers were called to the Imperial to handle a week-long audience collection for the Will Rogers Hospital and O'Donnell Memorial Research Laboratories.

be able to detail a story of remarkable economic recovery by Fox under the presidency of Darryl F. Zanuck, who took office a year ago August. The company's swift revitalization was given dramatic accent with the recent report that first-half earnings amounted to \$4,760,593.

## Svigals Back From Europe; Met With Film Makers

NEW YORK—Ed R. Svigals, vice-president and general sales manager, Trans-Lux Distributing Corp., returned from his trip to Europe where he negotiated with film producers for future releases. He arrived in New York in time for the Appellate Division hearing in Albany of Trans-Lux's appeal from the N. Y. Regents' decision to deny a license to "A Stranger Knocks," a Danish film containing what the censor purports to be two "obscene" sequences.

No decision is expected for several weeks. Svigals left for California where he will set engagements for "A Stranger Knocks" throughout the state. Already showing at the Vogue, San Francisco, "Stranger" has more than doubled the previous box office record of that 17 year-old art house and is continuing to make record grosses there. Svigals will conclude his trip with a business stop-over in Chicago.

While in Europe, Svigals met with Johan Jacobsen, producer-director of "A Stranger Knocks." The Danish film maker is unyielding in the position he took last June when he was in New York to make a deposition for the censor on behalf of his film. He adamantly refuses to make the cuts requested by the censor, contending that the two scenes in question are absolutely vital to the story. Trans-Lux, therefore, is determined to take all the legal steps necessary to keep the film intact, according to Svigals.

## St. Louis Film Council Plans 1963-64 Season

ST. LOUIS—The Better Films Council of Greater St. Louis held its first meeting of the 1963-64 season.

Mrs. William E. Moore, president, announced that the theme for the year would be "Visualizing the Road Ahead."

Affiliated organizations which were especially honored were American War Mothers, St. Louis Chapter 10, and the Betsy Ross Society. Mrs. Edwin Johnson of the 12th District led the Pledge of Allegiance. Mrs. James A. Friend, Mrs. Joseph M. Lundergan, and Mrs. Dennis Phelan were in charge of registration. Mrs. Albert C. Mogler and Miss Birdie Wendel were ushers.

Mrs. Charles Simmerson was in charge of a Question Box where guests were encouraged to place questions pertaining to movies that will be answered at the next meeting. The following committee chairmen gave reports: Mrs. Guy Randall, reviewing; Mrs. E. C. Burnett, library extension; Mrs. Karl Kurth, film service; Mrs. Harry Schillinger, radio and television; Miss Helen McCalpin, drive-ins; Mrs. Leo Lundergan, year-books; Mrs. O. L. Livesay, finance; and Mrs. Leslie Barco, public relations.

Mrs. Dorothy Kaufmann, Union Label promotion director, central region, International Ladies Garment Workers Union, showed and commented on the film, "Fashions, U.S.A., 1963," followed by a musical program given by the Kirkwood, Mo., chapter of "Sweet Adelines, Inc." an international barber-shop harmony group under the direction of Mrs. Betty Oliver.



**MOVE!**

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**MGM IS ON THE**

**MGM  
IS  
ON  
THE  
MOVE**





... with an **UP** surge in production  
... prize plays ... famed books ...  
a parade of big boxoffice hits!

... and the **UP** dated showmanship that  
capitalizes on all promotional  
avenues to pre-sell audiences!

**UP!**

**UP!**

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**UP!**

**AND MORE  
MORE  
MORE COMING UP IN '64!**

**"HIS AND HIS"** . . . The two hottest Broadway stars . . .  
Robert Goulet and Robert Morse . . . in their  
motion picture debut. It's a laugh-triumph!

**"SUNDAY IN NEW YORK"** . . . Dedicated to the proposition  
that all girls receive sooner or later!  
Starring Cliff Robertson, Jane Fonda, Rod Taylor.  
A Seven Arts Co-production.

**"THE UNSINKABLE MOLLY BROWN"** . . . The smash Broadway  
musical filmed with Debbie Reynolds and Harve Presnell  
in the starring roles.

**"OF HUMAN BONDAGE"** . . . Kim Novak and Laurence Harvey in  
the masterpiece of human emotion by Somerset Maugham.  
A Seven Arts Co-production.

**IRVING BERLIN'S "SAY IT WITH MUSIC"**  
His greatest songs of all—in one marvelous musical.

**"NIGHT OF THE IGUANA"**—Tennessee Williams' latest success  
presented with a brilliant cast. Richard Burton, Ava Gardner,  
Deborah Kerr, Sue Lyon. John Huston directs this contingent.  
A Seven Arts Co-production.

**"DOCTOR ZHIVAGO"** . . . An international event!  
The Nobel Prize novel by Boris Pasternak.

**"A GLOBAL AFFAIR"** . . . Bob Hope and a bevy of Global Girls  
all involved with an abandoned baby. A Seven Arts Co-production.

**MGM IS ON THE MOVE**

## N. Y. Film Rating Bill Faces Uncertain Future

ALBANY, N. Y.—The possibility loomed that public hearings, announced for Oct. 7-8 here on the Board of Regents' recommendations for retention of present film licensing law and incorporation in it of authority to rate motion pictures as to their "suitability" for children of school age, might not be attended by representatives of N. Y. State Education Department.

This paradoxical outcome is threatened despite the fact that the Joint Legislative Committee on Offensive and Obscene Materials' original plan for June 3-4 hearings in Assembly parlor was to give Education Department officials and "other interested parties" an opportunity to present their views on film licensing and classification.

When Assemblyman Luigi R. Marano, of Brooklyn, chairman of the joint committee, was advised Education Department officials could not publicly testify (because the Regents had not yet made a decision on the question) he arranged for a discussion between Committee members and Education Department top echeloners in the Education Department Building. This was held behind closed doors.

After the June meeting of the Regents, Chancellor Edgar W. Couper said at a press conference that "a first rate solution" to the problem had not yet been reached; but that "the majority" of the Regents favored retention of the present setup on the theory that it gave the opportunity to "get rid of some of the worst" film material. He conceded, as the Board had in a formal statement sent to the Legislature last January, that a series of U.S. Supreme Court decisions—chiefly on appeals from Regents' findings—has limited the grounds for licensure denial to "obscenity," with "obscene" further defined by State Court of Appeals to mean "hard core pornography."

The August 1 "Regents Recommendations for Revision of the Motion Picture Law" sketched the situation that the Board now faced; suggested that authority be granted to "rate" films for school children. This would be narrowed in application under the Regents' suggestion to children "unaccompanied" by parents or guardians. Where the latter decided the children could see a film with them, the "unsuitability" bar would not hold.

Witness favoring classification before the joint committee were Rev. Morton A. Hill, S. J., of Operation Yorktown, an interfaith movement against pornography; Rev. Theodore L. Conklin, associate general secretary of the New York State Council of Churches; Rabbi William Franklin Rosenblum, Temple Israel, chairman, Motion Picture and Television Committee of the Religious Leaders of New York; and Mrs. J. McGuire, of the Queensborough Federation of Grandmothers' Clubs.

Speaking against the proposals were Barbara Scott, Motion Picture Association of America; and Herbert Levy, New York Civil Liberties Union.

Levy said "suitability of films for children was a concern of the churches, schools, and parents, not of the state." He added that he had no objection to a lay group issuing ratings but that he objected to its being done by the State. "Classification by the State," Levy said, "is a form of censorship."

Chairman Marano said that hearings would be held elsewhere after which the committee

## The NEW YORK Scene

By Mel Konecoff

CAN YOU VISUALIZE some day in the future when you won't have to worry about the delivery of prints, scratches and dirt on them when they do come, torn sprocket holes, missing footage, etc. etc.? Well, theatres some day might form a network, get together to show a color picture at given times in an area and all could show a saturation booking on-screen from only one print that will be run off at a central source.

How? If the new large screen color theatre television process known as "Color Eidophor" materializes as extensively as its sponsors hope, this could someday happen, according to a technical expert we met.

The other day we witnessed the first press demonstration of the "Color Eidophor" system put on by Theatre Network Television Inc. and the closed circuit operation had bright illumination, true color and fine clarity of picture detail. TNT president Nathan L. Halpern noted that the new color system was a further development of the already-used black and white units in field use with Halpern claiming that they have maintained an extremely high level of trouble-free performance.

Halpern further claimed that theatre television holds the key to presentations of cultural and entertaining presentations to special audiences on a network basis rather than to mass audiences. The future in theatre TV programming lies, he said, in the selection of events not available to general audiences via existing media. Through its use, outstanding attractions will thus be available in theatres long before pay TV is available in the homes for economic as well as for organizational reasons. He also included as users the military in the communications area, education and multi-city business meetings, demonstrations and communications.

The new "Color Eidophor" system was jointly developed by two European electronic companies, Gretag Ltd., a subsidiary of Ciba of Switzerland and Philips of The Netherlands. TNT, with headquarters here, is the sole licensed distributor in this country and Canada of the new device, which offers more than 4,000 lumens of light on the screen compared with 250 lumens for the best former TV system. The contrast ratio of the new system is 100:1 as compared to 20:1 for the best former system. The resolution or sharpness of image is approximately twice that of the best competing system having 700 lines. Geometric distortion is less than one per cent while that of other systems is a minimum of 3-4 per cent.

**We saw shown on a 14 x 11 size screen slides and live pick-ups from a nearby stage with fruit, fish, a bird, paintings, color advertisements being shown in impressive images. There are no limitations as to size or length of throw to the screen with a picture possible up to the size of 50 x 38 feet. The light source is a xenon lamp and it has three separate optical systems, each of which processes and projects one of the primary colors in the color image. Illumination at the edges of the "Color Eidophor" picture are no less than 70 per cent of that at the center which is ten per cent above the standards of the SMPTE.**

The system is supposed to be the same that 20th Century-Fox was working on at one time but Halpern refused to discuss that aspect of the system preferring to let Fox make any explanation about their connection or lack of same with the operation. He did note that International Telemeter is using the TNT projectors in their Canadian experiments in the theatrical projection of the hockey games with Famous Players Canadian.

Halpern stated that active marketing is in the works with delivery available as desired on either a rental or sale basis but he refused to discuss price because of competitive reasons. There have been no discussions with theatre chains as of this writing. Incidentally, black and white pictures were also projected with the "Color Eidophor" and many of the basic parts are interchangeable with black and white projectors. The system is enclosed in a mobile unit weighing 1,100 pounds.

### MGM Names Weaver

NEW YORK—Gordon Weaver is the new trade press contact for MGM Pictures. He is replacing Gordon Armstrong, whose new duties will include radio and television contact, contact with wire services, supplements, and other publicity assignments.

would go into executive session to decide whether it should proceed with a classification bill to be presented to the 1964 legislature.

Observers at the meetings were Joseph Alterman, Theatre Owners of America; Manning Clagett and Sidney Schreiber, Motion Picture Association of America; and the MPAA's Taylor Mills.

### Lancaster's Fulton Sold

LANCASTER, PA.—The Fulton Theatre Foundation has made a down payment to bind a sales agreement which will make the group the owner of the historic 110-year-old Fulton Theatre. The payment was made by Nathaniel Hager, Foundation president, to Homer Crist, Lancaster County National Bank, trustee of the estate of the late Ralph Coho, owner of the theatre building. The sale price is said to be \$55,000.

The Foundation has agreed to spend at least \$7,500 on repairs and improvements within the first year of ownership.

Bernard Shantzer at present operates the theatre as an art-film house. He said he did not know the plans of the Foundation and did not know if he could make an arrangement with them to continue to operate.

# LONDON Observations

By Jock MacGregor

SUNDAY MORNING saw me breakfasting in the French style in my own home. The previous night I had been to the midnight preview of Robert Parrish and Irwin Shaw's "In The French Style" at the Columbia. On every seat was a carton containing croissants, preserves, and instant coffee, and after the show it was quite a sight seeing celebrities wandering through Soho carrying them to their parked cars.

Another novelty which was handed to all was the 218 page Macfadden paperback in which author Shaw sticks his neck out with the dedication ". . . to everyone anyplace in the world who has ever come out of a movie theater saying, 'But the book was better!'" Not only does it include the full script in master scene format and stills but his two short stories on which he based this diverting film.

In an introduction, Shaw tells how the picture came into being, of his experiences as an author turned producer. "In doing this movie," he writes, "we performed a pleasant duty—we saluted the regiments of American girls who swarm delightfully into Paris every year, to study, to work, to sightsee, to hang around."

Of his trials and tribulations, he relates how when they saw the rough cut they realised that two long and enjoyable sequences would have to go as they telegraphed what he hopes is a twist ending. Having created them, however, he has included them in the book in an appendix for the benefit of those he likes to call "students of waste time and effort." On the last page, in place of the conventional "The End," he has written, "Now go see the movie."

Recovering from the shock of having breakfasted, I was away to the Dorchester's Penthouse suite to meet Bob and Irwin and their delectable star, Jean Seberg, who has succeeded in living down her somewhat disastrous debut in "St. Joan" and is now considered one of the hotter properties. Bob has taken an apartment in London so that he can settle down to work on his next film. Representing Columbia were Eddie Bryson and his charming wife, nicely suntanned from a Spanish vacation, and Asha Ray, the press officer who, I am sorry to hear, is returning to her native India. We shall miss not only her charm and friendliness but her excellent service.

**NEW YORK BOUND** are those stalwarts of Variety, C. J. Latta, Jim Carreras, and Jack Goodlatte, international executive, first assistant international chief barker, and international European representative respectively. They are attending VCI's mid-winter meet and will stay at the Hampshire House. On Oct. 14, U-I's Milton Rackmil will hand over a Sunshine Coach which has hydraulic lifts and other fittings for transporting handicapped children for pleasure outings, etc., to the Variety Club of New York. He saw the coaches which have been specially developed in Britain for Variety while in London and was so impressed that he immediately negotiated the purchase of the first one for America.

UA'S MONTY MORTON has the nicest kind of worries at the moment! He just does not know what to rave about more—"The Great Escape" or "Tom Jones." Records which have just been set by the former are being shattered, but shattered, by the latter. "Tom" was booked for two weeks to reopen the Carlton, Watford. This theatre, bought by Rank last year, has been completely remodeled and reequipped. Seating has been reduced by about 300 to 800. Before World War I it was a roller skating rink but opened as a super cinema with "Kismet" in 1921. . . . Over lunch in Elstree's Red Lion during a break in shooting, I was surprised when Jack Hawkins told me that Robert Joseph's "The Third Secret" was his first picture in England for four years. He has been filming everywhere else—"The Spinster" and "Five Finger Exercise" in Hollywood; "Rampage" in Hawaii; "Lawrence of Arabia" in Spain; and "Zulu" in South Africa. In the new picture, he is a guest star for the first time. He plays a judge whose buried past threatens to become uncovered when his psychoanalyst's sudden death starts a murder trial.

**RECENTLY I WROTE** of Reggie Rea, who after retiring three times is managing the Medina, Newport, Isle of Wight, and celebrating his 80th birthday with his first trip to America. He has sent me a folder of press clippings about his career. He managed his first theatre at 19. I find that on his first retirement from Rank in 1948, I described him in this column as "England's Ace Showman" and listed his top stunts as walking the wing of an aeroplane in flight; climbing a city centre church steeple with a vocalist to sing at the top to a crowd of 10,000 below; attaching an announcement to a 300 feet high statue and persuading 15,000 to pay a penny to look at it through a telescope. He arrives on the Queen Elizabeth in New York on Oct. 8 and returns two days later aboard the United States. I just hate to think what he will do to the Empire State Building in that time!

HAROLD BAIM, Britain's most active short and featurette producer, has so expanded that he has appointed Scott Marshall, formerly with American Broadcasting Company in New York, as personal assistant. Bill Luckwell has taken on Dave Vigo from Associated-Rediffusion to help cope with his cinema and tv program. . . . Within hours of closing, the wreckers started razing the Curzon for a redevelopment scheme which includes an art house. Its last attraction, "Divorce—Italian Style," has been transferred by 20th-Fox's Percy Livingstone to the Cinephone, and business is up by 25 per cent. And talking of Fox successes, Movietone's color film of the Farnborough Air Show, "Wings to the Future," won the Special Diploma of Merit at the first International Aeronautical Film Festival at Deauville.

## D.C. TV Series Studies

### Positive Role Of Films

WASHINGTON—The first of a series of television programs titled "Concepts In Cinema" appeared on Sunday, Sept. 22, on WMAL-TV, channel 7, in Washington, D. C. This series is being produced by the Council of Churches of Greater Washington. Miss Jane Goodman, executive producer of the series, is director of the Council's radio-tv department.

Featured on the series is Chaplain Malcolm Boyd, national motion picture reviewer for "The Episcopalian" and "The United Church Herald," and author of two books on communications. Chaplain Boyd said of the series, "Certainly, a primary objective of this program is to relate the Christian faith to the turbulent, revolutionary world in which it exists . . . Christianity and the cinema exist together in one world under the sovereignty of God." Miss Goodman says of the series, "The motion picture art form will be permitted to speak for itself."

The first program contained film excerpts and references to United Artists' "Lilies Of The Field"; Universal's "To Kill A Mockingbird"; and Federico Fellini's "8½."

The motion picture industry is cooperating fully with the program through the Motion Picture Association of America, Community Relations Department, Mrs. Margaret G. Twyman, director. Mrs. Twyman said, "I believe this is a very constructive effort to portray how these value concepts are shown in the film medium."

### MGM Report Judged Best

NEW YORK—Metro-Goldwyn-Mayer will receive a first place award for having issued the best stockholder report of the motion picture-theatres industry, in this year's 23rd Annual Report Survey sponsored by "Financial World," the nation's oldest business and financial weekly. Paramount was runner-up, and Columbia placed third.

Republican Senator Barry M. Goldwater of Arizona will make the principal address at the function, speaking on the general subject of "Economics."

Robert H. O'Brien, president of the company, will receive a bronze Oscar-of-Industry trophy symbolizing the achievement at this year's Annual Awards Banquet on Wednesday evening, Oct. 30, in the grand ballroom of the New York Hilton at Rockefeller Center.

### Free-TVers Open Offices

HOLLYWOOD — The California Crusade For Free TV opened offices at 8255 Beverly Boulevard, Beverly Hills. Fred Stein, president, Statewide Theatres, is head of the Southern California group and its spokesman.

Similar offices will be opened in San Francisco shortly.

### Kuehn To MGM Ad Post

NEW YORK—Andy Kuehn, formerly director of television, advertising and publicity for Walter Reade-Sterling, Inc., has recently joined the Metro-Goldwyn-Mayer home office advertising department.

Rowley, president of the circuit, says the line-up for fall is much better than 1962.

"The public can't and won't ignore good pictures," says Rowley. "A continued flow of good pictures provides a momentum of movements to the box offices. The public wants to buy—and we have worked harder to push our pictures because we knew we had good products to sell."

The Phil Isley Theatres have had summer business 10 per cent above 1962—and there is better product coming up for the fall, says owner Phil Isley. "We have had many good family pictures which means good business for the drive-ins," Isley said. "The whole situation is looking rosier than it has for years."

"We are getting pictures on rerun engagements much earlier and we are playing more pictures on multiple first runs," said head booker Brandon Doak, Stanley Warner of Texas Circuit. "The result is more business. The film business has been improving every year since 1958 and 1963 may be the best in history."

Stanley Warner moved into Texas in January with the purchase of 37 movie houses, mostly drive-ins. Doak said the circuit had worked to keep better product in the theatres and more first runs—and he expects October and November to continue the release of top films with continued good business.

Exceptional pictures better than usual and more of them is the way Harry Sachs of I. B. Adelman Theatres explains the summer upsurge.

Morris Gotcher, McLendon Theatres, has



Attending a recent sneak preview of "The Pink Panther," a Mirisch-G&E Production for United Artists' release, at the Green Acres, New York, were, left to right, producer Martin Jurow; Jeff Livingston, Mirisch Company vice-president and national director of advertising and publicity; Walter Mirisch, Mirisch Company vice-president in charge of production; James R. Velde, UA vice-president; and Marvin Mirisch, Mirisch Company vice-president and secretary-treasurer.

much the same story to tell for the summer of 1963—"Better pictures and more of them provide the answer to a far better summer than in 1962."

There never has been any shortage of audiences for good pictures. The problem has been that the public and the producers did not always agree on what makes a good picture. This summer, it appears that for once the patron and the film makers have had the same ideas.

**Ferri Heads AMPA Publicity**

NEW YORK—Melvin L. Gold, president, Associated Motion Picture Advertisers, announced the appointment of Roger Ferri as publicity director of all AMPA activities.

Ferri, who is director of advertising and publicity for National Screen Service Corporation, is a veteran publicity executive with a wide range of experience encompassing many facets of the entertainment world, which he entered following a newspaper career.

**WESTERN UNION TELEGRAM**  
 CLASS OF SERVICE: This is a fast message unless so indicated otherwise as indicated by the proper symbol.  
 IRVING SOCHIN, TIMES FILM CORP  
 144 WEST 57 ST NYK  
 TO TIMES FILM CORPORATION AND MR. IRVING SOCHIN  
 RKO IS OVERJOYED STOP MONDO CANE HAS GIVEN US ONE  
 OF THE BEST GROSSING WEEKS IN THE HISTORY OF THE RKO  
 ALBEE THEATRE BROOKLYN NEW YORK STOP WE THANK YOU  
 RKO THEATRES  
 1963 SEP 4 PM 5 11

**THE MOST TALKED ABOUT SONG!**

The Theme Song of "MONDO CANE"  
**MORE**

**NOTE...and the same thing happened the following week in the entire RKO CIRCUIT!**

**MORE RECORDS BROKEN!**

**MORE HOLD-OVERS!**

**MONDO CANE**

Produced by GUALTIERO JACOPETTI  
 • TECHNICOLOR •  
 A Times Film Release

**"THE SEASON'S MOST ARGUED ABOUT FILM"—LIFE**

**HOLD-OVERS**

- RKO ALBEE, Brooklyn
- KEITH'S, Dayton
- RKO ORPHEUM, New Orleans
- RKO ALBEE, Cincinnati
- RKO PALACE, Columbus
- PARAMOUNT'S REGENT, Rochester, N.Y.

**9th WEEK**  
 FIVE WEST THEATRE, Baltimore, Maryland

**22nd WEEK**  
**METRO**, San Francisco  
 Booked through Nov. 12th, 1963

- A FEW OF THE CIRCUITS THAT HAVE PLAYED OR ARE NOW PLAYING "MONDO CANE"**
- PARAMOUNT THEATRES • STANLEY-WARNER • SKOURAS • RKO
  - FOX MIDWEST • FOX WEST COAST
  - FOX INTERMOUNTAIN • INTERSTATE
  - BUTTERFIELD • SCHINE • TRANS-TEXAS CONSOLIDATED • FOURTH AVENUE AMUSEMENT • WILBY KINCEY

**TIMES FILM CORP.** 144 W. 57th St., N.Y. 19, N.Y. • PLaza 7-6980  
 Irving Sochin, Sales Director

▶ ASK ABOUT "VIOLENT MIDNIGHT" & "The DEVIL'S WOMAN" ◀

## ALBANY

Stanley Warner Research Corporation, Delaware-chartered, filed here a certificate surrendering its authority to conduct business in New York State. . . . Manager William With, Fabian's Palace, arranged a tie-up with the promotion department of The Knickerbocker News under which the paper printed in the classified advertising section names of area residents chosen at random daily and designated "V.I.P.'s." Those spotting their names were directed to visit the promotion department with identification, and receive guest tickets to see the MGM film at the Palace. The theatre, opening date, title of the picture, and stars were slugged in an eight-column strip at the top of the page. . . . Stanley Chatkin, MGM exploiter, was in for some tub-thumping. . . . Samuel E. Rosenblatt, president, Acme Theatres, Inc., and erstwhile chief barker of Albany Variety Club, was one of the principals participating in a ground-breaking program at the site of a new synagogue and social center for Congregation Ohav Sholom. He chaired the fund-raising campaign. . . . Congregation Knesseth Israel's new temple in Gloversville was recently dedicated on the site of the old Schine's Hippodrome. Mr. and Mrs. J. Myer Schine and Mrs. Martha Schine, widow of Louis W. Schine, were among those assisting. The Schine family donated the ground.

## ATLANTA

United Artists hosted a cocktail party in the Columbus Room of the American Hotel as Jim Denton, New York publicist, plugged the forthcoming "Kings of the Sun." . . . A welcome was extended to Betty Lindsey, new MGM staffer, who moved here with her husband. She was formerly with the Jacksonville, Fla., branch. . . . H. P. Spivey was in to book for the West End, Birmingham, Ala., which he has just taken over from Arnold Gray. . . . Doris Deaton, former United Artists staffer, has a new baby daughter.

## BALTIMORE, MD.

Mayor McKeldin named Dorothy Lamour, in private life Mrs. William Ross Howard, 3d, who lives in Baltimore County, to succeed Louis J. Grasnick on the Civic Center Commission for a five-year term. . . . The cashier of the Highway Drive-In, on Route 40, near Hagerstown, was held up and robbed of \$1,200. . . . State Police were searching for two mental hospital fugitives identified as holding up the Hartford Drive-In, near Aberdeen, and making off in a stolen car with \$515. . . . The ticket booth of the Waverly, in the 3200 block Greenmount Avenue, was held up by a thief who made off with about \$3.75 in change. . . . Dave Singley, part time assistant manager, Northwood, and a U. S. Navy Recruiting officer, has resigned due to his being transferred to the West Coast for duty. . . . Israel B. Olivieri, also an assistant manager at the Northwood, has resigned to enter the accounting field. . . . Mike Budzinski, aide, has been promoted to assistant manager and is doing relief work at several theatres. . . . Gilda Ramer, Northwood cashier, resigned to enter hospital work. . . . Otto H. Gage is confined to his home with a heart condition. . . . The Boulevard has started undergoing major repairs. This house is due to become a first-run.

## BUFFALO

Daniel R. Houlihan, manager, Buffalo branch of Paramount, visited the Albany office, subsidiary of the Buffalo exchange. . . .

Buffalo's growing trend toward multiple neighborhood engagements of first-run pictures continues with "Gidget Goes to Rome," which opened in the Elmwood, and North Park and the Broadway, Delaware, Star, and Wehrle drive-ins.

Lou Levitch, president of Leci Corporation, has announced that his company has leased the North Park community theatre to the F. & A. Theatres of New York City, which operates a dozen or so art theatres throughout the country. Meyer Ackerman is president. The lease is for 10 years. The new organization will operate the North Park as a specialty art house. The North Park opened as a Shea theatre many years ago. This leaves Leci Corporation in control of only one community theatre, the Elmwood, and Levitch is planning to convert this house into a combination movies and legit theatre. . . . Plans for the building of two new indoor motion picture theatres and a modern restaurant have been revealed by Alvin Wright, president of Holiday Theatre and Aero Drive-In Theatre Corp. The theatres and restaurant will be on sites adjoining the Aero outdoorer at Union road, between Broadway and Genesee streets. The theatres will be first-run houses. One will seat 800 and the other 500. The Aero will remain in operation, giving the section three motion picture theatres. The two new theatres will be the second and third being planned for the Buffalo area. Also scheduled for construction is a first-run house in the big Thruway Plaza. The restaurant will be open on a 24-hour basis and is scheduled to open Jan. 1. An underground passage will enable patrons to walk from the restaurant to the two theatres. . . . The Broadway Theatre League of Rochester, now reaffiliated with a national booking agency, has opened a campaign for next season's subscribers. Captains of teams is an organization of about 200 workers met for dinner on the stage of the Auditorium theatre in Kodak Town and set their goal for 3,500 subscribers. Workers were greeted by Mrs. F. Hawley Ward, honorary drive chairman, and Mrs. Reuben, founding member of the six-year-old organization. Four Broadway hits have been booked for the 1963-64 season. . . . Bob Lavery, manager, Elmwood, Penn Yan, N.Y., is doing a great job exploiting his various attractions putting over a host of tie-ups with radio and press. . . . There was large turn-out of barkers for the testimonial luncheon when Tent 7, Variety Club of Buffalo, honored Alex Lebowitz for his many years of devoted service to the club. Alex has been comptroller of the club for a long time. Chief barker Nathan Dickman presided at the affair. . . . The Buffalo Common Council has voted Lew Horschela five-year concession contract at Memorial Auditorium at a flat fee of \$110,000 a year. The Council received two strong-worded complaints on the award to Horschel. One was from Theatre Confections, Inc., of Rochester, another bidder, and the other from the Buffalo Hockey Club, which sought to operate the concessions. . . . Orlando J. Feorene, Pittsford, N.Y., has been appointed an assistant director of the industrial engineering division at the Kodak Park Works of the Eastman Kodak Company in Rochester, it is announced by Clarence Wynd, Kodak vice-president and general manager of Kodak Park. . . . The 18th Dryden Film Series in Rochester is offering alternate weeks of sound and silent films in the George Eastman House theatre. Some of history's most important films from Hollywood and abroad will be included in the 24 programs

to be shown under the general title of "The Human Condition." In announcing the series, James Card, vice-director of the photography museum and curator of its motion picture division, said that "the titles have been selected as great films of understanding and perception." . . . "My Fair Lady" will make a return engagement on the stage of the Century, William Martin, new managing director, announces. The date will be Dec. 21 and 22. "My Fair Lady" is the fifth stage show booked for this season by the Century, which, of course, is also continuing to show first-run films. . . . The leasing of the Varsity to Fred Keller will have no bearing on the operations of the Kensington, its close neighbor, according to Dipson Circuit general manager Frank Quinlivan. Keller is leaving the site of his Circle-Art to continue his art policy at the Varsity. The Kensington also has been presenting art films and will continue to do so, said Quinlivan, who is lining up a full fall and winter schedule. The Circle-Art transfers its operations to the Varsity on Oct. 2. . . . The downtown retail merchants, the Evening News, and the Iroquois Gas Company are putting on a cooking school Oct. 1 to 4 from 10 a.m. to noon. It will be staged in the Century, which is getting a lot of goodwill publicity.

## CHARLOTTE

Damages totaling \$138,224 were awarded by a Superior Court jury at Durham, N. C., Sept. 14 against Mrs. Evelyn Schwartz Goldblatt in connection with an automobile accident which killed her former husband, Nathan Schwartz, who at the time operated the Rialto here. One of the awards, for \$15,000, went to the administrator of Schwartz's estate for his "wrongful death." The defendant's mother, Mrs. Rose Klugerman, 75, of Miami Beach, Fla., was awarded \$25,000 for injuries sustained in the accident, and three other passengers, Mr. and Mrs. George Forgy and their daughter, Joy, were awarded damages totaling \$97,900 for injuries. Of the latter awards, \$80,000 went to Forgy, \$15,000 to Mrs. Forgy, and \$2,900 to the daughter, Joan. Mrs. Goldblatt, who was Mrs. Schwartz at the time, was the driver of a station wagon which collided with an automobile near Lillington, N. C., in 1959, killing her husband and two other persons who were occupants of the other vehicle, and seriously injuring the plaintiffs in the case just heard, all of whom were passengers in her station wagon. Damages of \$565,129.70 were asked in the actions, for which the jury awarded \$138,224. . . . The Center, Charlotte, closed since July 30 for renovation and remodeling, reopened. It has been almost completely rebuilt. The circular marquee has been rebuilt, and a new front provided; the lobby has been extended and glass doors installed. A new box office also has been built, and rest rooms on the mezzanine were repainted and refurnished. All 840 seats have been covered in gold fabrics, the gold theme also being carried to the exterior, with gold metal strips harmonizing with the black and white exterior walls. New projection machines have been installed, along with a screen, which is recessed in the stage. H. B. Meiselman, who heads the chain which operates the Center, said two store spaces in the east end of the structure also have been leased and will be remodeled immediately to conform with the rest of the building. A creek which runs past the rear of the building soon will be covered and paved in order to provide more parking area. When this has been done, the Center will have parking space sufficient for 165 to 175 cars. Meiselman's son, Michael, will



be manager of the house until a permanent manager is named.

## CHICAGO

Tyree Inc. Studios, Evanston, Ill., has been organized by P. T. Tyree. . . . B B Drive-In, Inc., has been formed by G. A. Beebe, Chilli-coth, Ill. . . . Mrs. Spiro Papas, wife of Spiro Papas, executive vice-president of Alliance Theatres, her daughter and son returned from their extended visit to Greece. . . . Miss Muriel Metcalfe, Chicago moviegoer, was the most surprised patron in years. She was welcomed as the 250,000th patron at the current showing of "Cleopatra" at the State-Lake. Sam Levin, manager, presented Miss Metcalfe with champagne and sundry gifts, also extended a personal invitation from Elizabeth Taylor to be guest of honor at the opening of her new picture, "The V.I.P.s" at the Chicago. . . . The Kohlberg Circuit has announced that the Point Loomis theatre, presently under construction, will be opened soon. Herbert Groenert has been named manager of this new 1,500 seat hard-top. . . . George Kerasotes and Lou Kerasotes, theatre executives, are on their annual trip overseas. They will visit Greece before returning to their Springfield headquarters. . . . Ralph Smitha, chairman of Variety Club's annual charity drive for La Rabida Sanatorium, reports that \$35,000 was collected from theatre patrons. . . . Nat Nathanson, former chief barker of Variety Club, was honored at a dinner party at Pick Congress Hotel. Nathanson, former district manager of Allied Artists, has been promoted to the New York headquarters of Allied Artists. . . . Robert K. Deutsch, vice-president at Interstate Vending Co., and Tom I. Herrick, vice-president at Seeburg Corp., were elected to the board of the National Automatic Merchandising Assn. Carl Millman, president of Automatic Merchandising Corp. of Milwaukee, was elected president of the trade association. . . . Tivoli, Southside movie palace operated by the Balaban and Katz Circuit, closed Sept. 19. The Tivoli was built in 1921 at a cost of more than two million dollars. . . . The Michael Todd and Cinestage, loop houses owned by Michael Todd, have recently come under the supervision of Charles Teitel and Dan Goldberg. Teitel and Goldberg also operate the World Playhouse, Town, and Globe theatres. Teitel said, "We'll do the buying and booking for Todd's houses." It is reported that the Todd will be made available to the more commercial films, while the Cinestage will continue to exhibit special films. . . . Chicago Tribune has raised its amusement advertising rates by an approximate five per cent; other newspapers have made no increase. All papers report good amusement advertising increase during past months. . . . Betty Aiello has joined the film advertising department of the Sun Times and Daily News, to service the amusement advertisers for both daily and Sunday editions. . . . U.S. District Judge Michael L. Igoe dismissed reorganization proceedings for the Oriental Theatre Building after receiving a report that no buyers had been found for the structure owned by the Walco Building Corp. Irving Goodman, attorney, representing 1,060 holders of \$2,300,000 in bonds sold in 1924 to finance the building, said he would appeal Judge Igoe's order. The matter, pending in the federal court since 1961, will go to the state courts for foreclosure proceedings under the terms of a 99 year lease. . . . John West has joined the press staff at Balaban and Katz. . . . The Cinema

Theatre, nearing completion between Mt. Prospect Plaza and Randhurst Shopping Center, was designed around the screen instead of the old method of fitting the screen into space available, following the new design-trend for movie houses. The Cinema is scheduled to open Nov. 1. General Drive-In Corp., pioneer in the development of theatres in shopping centers, is reported to be scheduling construction of 20 more such theatres during 1964. The organization operates or owns 20 drive-in theatres, 34 indoor theatres, and 13 bowling lanes. . . . 43 Chicago and suburban theatres are trying out a new bonus plan to increase attendance on a tie-in plan with the Bowman Dairy Company. Patrons will receive a half-price admission on the presentation of four tops from Bowman products. . . . Melrose, Melrose, Ill., reopened after being closed for modernization.

. . . Teatro del Lago, Wilmette, Ill., has secured "Lawrence of Arabia" for exclusive showing at that house after the film completes its loop engagement at the Cinestage. . . . The membership of Allied Theatres of Illinois met to plan their fall and winter promotion programs. Jack Clark, president, submitted worthwhile plans to the membership to help towards boosting business during the coming seasons. . . . Bell and Howell has taken over two overseas distributing companies from the Rank Organization of London, for marketing their audio visual products and photographic lines. The French company in Paris has been renamed Bell and Howell France SA, and the German company in Frankfurt renamed Bell and Howell Cine Photo. . . . Competition among outdoor theatres is growing. Sheridan Drive-In is featuring four-film programs, and the Outdoor, Oaklawn, Ill., also reports it is doing fine business with its four films.

## CINCINNATI

The board of Theatre Owners of America's new tri-state unit will meet for the first time Oct. 1 in the new Variety Tent Three club rooms in the Vernon Manor, with president M. H. Chakeres presiding. Attending the lucheon meeting will be vice-presidents G. N. Limbert, Broumas Theatres, Akron, O.; Roy White, Mid-States Theatres, Cincinnati; Robert Keyes, exhibitor, Dayton, O.; secretary, Ben Cohen, Holiday Amusements, Cincinnati; treasurer, J. Waller Rodes, Lexington, Ky.; and directors Ben Geary, Schine Circuit, Athens, O.; Jack Keyes, H & K Enterprises, Dayton, O.; Henry Vogel, Cleveland; Joe Alexander, RKO district manager; and William Onie, Cincinnati. The first business of the new unit will be to decide on a name, select delegates to the national convention, and develop a program for local activities. . . . Ben Cohen, president of Holiday Amusements, and his wife entertained a number of the film colony at a beautifully appointed party in their home in Indian Hill, honoring managers Ray Russo, 20th-Fox, and Al Kolk-meyer, Universal. . . . Irvin Sochin, president of Times Film Corp., was featured recently on the Enquirer theatrical page by E. B. Rad-cliffe, movie critic.

## COLUMBUS, O.

Manager Ed McGlone, RKO Palace, is back at his desk after recuperation from a minor operation. . . . Herman Hunt, operator of Hunt's Cinestage here and Hunt's McCook, Dayton, was hospitalized at Cincinnati. . . . Out-of-town theatre circuit reported interested in building a theatre for both films and live attractions in the new Northland shop-

ping center, under construction on Morse road. . . . Bing Crosby and his wife, Kathy, may appear in person here during the Kenley Players' summer stage season next year at Veterans Memorial. . . . Ken Prickett celebrating his fifth anniversary as executive secretary of the Independent Theatre Owners of Ohio. . . . Color films and live color shows will be originated from local WLWC-TV studios in a \$1 million expansion program which will double the present studio and office facilities of the Crosley outlet. . . . Revised plan for pedestrian tunnels under State street, High street, and Broad street, connecting with the multi-million dollar underground garage under construction in the State House yard, calls for financial participation by affected business places, including Loew's Ohio and RKO Grand, both located on State street. One of the three tunnels would be constructed between the Ohio and Grand. It was originally planned that the tunnels would be constructed by the state as part of the garage. However, the Underground Parking Commission abandoned the plan because of the cost, reportedly \$212,000. Capitol Square property owners, working with the Downtown Area Committee, have come up with the new plan. The city of Columbus will be petitioned to build the tunnels and assess the cost on a "fair share" basis against the property owners on streets bordering the 1200-car garage. The huge garage is expected to be completed in November, 1964.

## DALLAS

The Three Stooges, Larry Fine, Moe Howard, and Joe De Rita, were in Dallas to publicize their latest film in which they "Go Around the World in a Daze" as a spoof of the famous Jules Verne globe circling story. . . . The Coronet closed in observance of the Jewish New Year holiday. . . . Gordon McLendon will sponsor a "Carnival of Stars" benefit on Oct. 5 for the Planned Parenthood Association of Dallas at Cielo, his studio-ranch at Lake Dallas. A number of top Hollywood and sports stars will be special guests. They include Janet Leigh, Charlton

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Heston, Robert Stack, Efrem Zimbalist, Jr., Jane Powell, Hugh O'Brian, Vera-Ellen, Joan Caulfield, Robert Cummings, Cesar Romero, Ham Richardson, Chuck McKinley, Cliff Ritchie, and others. . . . The Dallas Variety Club completed plans for a day long golf tournament on Sept. 30 at the Preston Hollow Country Club. Joe Jackson, Variety chief barker, named Bernard Brager, manager for Paramount Pictures in Texas, as general manager for the event, which was expected to attract more than 100 members of Variety and their guests. . . . Raymond Willie, vice-president and general manager, Interstate Theatres, was among the 32 exhibitors at a recent workshop meeting in behalf of "Cleopatra." Interstate is showing "Cleopatra" in Dallas, Fort Worth, San Antonio, and Houston, and the circuit has earned about 95 per cent of its cash guarantee for the picture. . . . Interstate theatres has prepared a wedding trip for any couple contemplating marriage between now and Oct. 15. It may also be used for a "second honeymoon." Interstate has reserved two seats aboard Scandinavian Airlines to wing the lucky couple to Paris, France, for a week, all expenses paid. The search is in connection with the showing of "A New Kind of Love" at the Majestic. Entry blanks are only available in the lobby of the Majestic. Entrants need only to complete the sentence, "We'd like to take a honeymoon trip to Paris because . . ." in 25 words or less. . . . More than 55 theatres, schools, and community houses will donate facilities Oct. 1 and 2 for the public service showing of a medical film on cancer of the colon and rectum. . . . "How the West Was Won," Metro-Goldwyn-Mayer-Cinerama spectacle, will close its long run at the Capri on Oct. 15. . . . Bob Lee, formerly with Columbia, is now booking with the United Artists exchange. . . . Publicist Jim Denton was in Dallas bringing an early word about a motion picture Christmas gift, the Mirisch Brothers' "Kings of the Sun." . . . Jimmy Cain, manager, Esquire, where "Irma La Douce" is in its sixth week, meets the crowds on the sidewalk in front of the theatre, equipped with a handful of bills and change and a long string of tickets looped about his neck to become a sort of walking box office. He is able to handle several hundred patrons in rapid order as there is only 15 minutes between the four daily showings and five on Saturday and Sunday. The film has been a box office sensation in Dallas. Interstate Theatres, which operates the Esquire, has not released exact box office figures on the engagement but will say that the film is outgrossing every other film which the circuit is showing in its Dallas first run movie houses. . . . Rube Jackter, Columbia sales chief, was in for a meeting outlining new films.

## DES MOINES

The Pioneer Theatres has moved its buying and booking headquarters from Minneapolis to Carroll, Iowa. Don Smith, buyer and booker for the circuit, is now residing at Carroll. The circuit operates 11 indoor and eight drive-ins in Iowa. . . . Pioneer also announced the appointment of Gene Kelly of

Carroll as temporary manager of the two Pioneer theatres at Atlantic, Iowa.

## DETROIT

Cashier Elsie Fiore of the Coronet was forced to hand over \$81 at gunpoint. Twenty-five minutes later, acting on a telephone tip, police arrested Robert E. Atkins, 22, and Ray Constantino, 23. They had time to spend \$5. Constantino had a pistol in his possession, and both admitted the robbery. . . . On Oct. 16, Detroit will be the second city (Philadelphia is the first) where Columbia's "Lawrence of Arabia" will go on general release. In preparation for this, Robert S. Ferguson, Columbia vice-president in charge of advertising; John Skouras, roadshow coordinator; and Ira Tulipan, executive assistant to Ferguson, came to Detroit. At the Hotel Sheraton Cadillac they met with 30 exhibitors to brief them on the promotional campaigns for the release. . . . Detroiters will have a chance to see one of the stars of "Cleopatra" and "V.I.P.s" this season when Richard Burton arrives to do "Hamlet" on stage. Exact date and house have not been set, but the commitment is firm, according to general manager Joseph Nederlander of the Fisher.

Virtually all leading exhibitors turned out to meet with Rube Jacker, vice-president and general sales manager for Columbia Pictures, at the Standard Club in the Sheraton Cadillac Hotel. Also visiting from New York were Edward L. ("Orderly Release") Hyman, vice-president of ABC-Paramount, and his assistant Maurice Sher. Discussion centered on impending releases and advertising and exploitation campaigns developed by Columbia for each feature. . . . The "Lawrence of Arabia" roadshow engagement has ended, and Columbia sent emissaries from New York to confer with leading exhibitors on "the metropolitan premiere" exploitation and advertising. The "Lawrence" engagement at the Madison began with a Variety Club premiere which netted over \$25,000, and lasted nine profitable months. The voyagers to the Motor City from Gotham were Ira Tulipan, executive assistant to vice-president in charge of advertising Robert S. Ferguson, and John Skouras, national coordinator for "Lawrence." . . . The Cinerama Music Hall keeps a guest book, and most visitors oblige with their John Hancocks. If this be an accurate barometer, Detroit fared well this passing summer with regard to tourist trade. The record shows those attending came from 41 states in the union and 16 foreign countries. They came from Europe, Central America, the Soviet Union, Pakistan, Australia, British West Indies, Costa Rica, Japan, and Hong Kong. . . . In Dowagiac, Mich., the "Dowagiac Daily News" proclaimed in editorial column, "Theatre May Open Friday." On Friday appeared an ad starting: "Dowagiac (formerly Caruso) Theatre Opens Tonight (We Hope)." The article had stated, "It Happened at the World's Fair" would be the attraction if the house reopened on schedule, if not, the target date would be Sunday—but with "Spencer's Mountain." By Saturday's edition, confused readers were straightened out: That was the "last" day of "Happened" and "Mountain" would come in Sunday for a four-day run. Backstage, what created this quaint uncertainty is that Paul Caruso, who operated the former Family, had after 18 years suddenly sold out to E. J. Pennell. Michigan law is such that until it is ascertained there are no outstanding bills against a venture, it may not be reopened. So, the red tape was neatly rolled up on time. Pennell also operates the

the Bronson, Bronson, Mich.; Cozy, Decatur, Mich.; and Strand, Sturgis, Mich.

## HOUSTON

The Three Stooges were here for radio and television interviews about their new picture, "The Three Stooges Go Around the World in a Daze." The film, which stars comedians Joe de Rita, Moe Howard, and Larry Fine, arrived during the rain which resulted from Hurricane Carla. They recalled having played the Interstate Theatre Circuit in 1931. . . . It's a girl for Interstate Theatres' Art Katzen and his wife Bert at Hermann Hospital. They will name her Lisa. Proud father is publicity director here for the Interstate Theatres. . . . A multiple opening was held for the initial showing of "Hootenanny Hoot" at six indoor and nine drive-ins. . . . The Metropolitan was conducting the fabulous "Honeymoon Trip to Paris Contest" in conjunction with the showing of "A New Kind of Love." The winner will receive an all expense paid trip for a married couple abroad a luxurious Scandinavian Airlines System Trans-Atlantic jet to Paris to live for a week at the Deluxe Hotel Prince de Galles.

## JACKSONVILLE

WOMPI members have proudly placed on display in the Florida Theatre Bldg. the large, handsome Mabel Guinan Attendance Trophy for 1963, which they won at the recent Dallas convention of WOMPI International. . . . Ed Hale, manager, Herman Meiselman's local Midway Drive-In, is the son of Wanda Hale, noted New York film critic. . . . Spurgeon Dunn is now doing the booking for his theatres located in Chattahoochee and Havana, Fla., which were formerly booked by Herman Allen. . . . John Kerlin, Royal Crown Bottling Co. executive from Atlanta, made the rounds here visiting RC accounts with Tom Cantlon, RC publicist. . . . WOMPI members entertained residents of the All Saints Catholic Home for the Aged at a combined birthday and card party. . . . Cheryle Jeanne Thompson, who as Miss Nevada finished among the top 10 contestants in the 1963 Miss America contest at Atlantic City, and her parents, Mr. and Mrs. "Easy" Thompson, came in to visit old friends. A native of this city, Miss Thompson made her first public appearances over local radio and television stations. Her father was formerly employed here by Florida State Theatres. . . . Ground-breaking ceremonies were held on Sept. 17 for a new 1,000-seat indoor theatre to be built for Florida State Theatres at the Suniland shopping center in the Miami area. . . . A contest will be staged by FST during October to find a name for the friendly dolphin who has joined the team of human underwater entertainers performing at the subterranean theatre at FST's Weeki Wachee Spring. . . . A 15th Century theatre has been transported in its entirety from Asolo, Italy, to the state-owned Ringling Art Museum at Sarasota. It is the theatre where the great actress Eleonora Duse first performed. As a memorial to the Duse, an Italian millionaire, Dr. Paolo La Valle, is planning to build a new theatre in Asolo which will be a reproduction of the one in Sarasota. A six-week season, called the 1963 Comedy Festival, was recently presented at the Asolo. It featured classic comedies of European playwrights.

## MIAMI, FLA

Mrs. Lillian Cloughton was named an honorary chairman of Miami's Beautification

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Committee. . . Henri DeSoto, former dining room manager of the Metro-Goldwyn-Mayer movie studio, died following a heart attack as he prepared for a large banquet at the Westview Country Club. . . Low bidder on the new Florida State Theatres house at U.S. 1 and 120th street, S.W., in Miami, is Robert B. Ehmann, Inc., with \$197,377. Robert E. Collins is architect; Norman J. Dignum and Associates did the engineering. . . Lorie Summers, starlet in the supporting cast of "X—Man With X-Ray Eyes," arrived for personal appearances in connection with the world premiere of the picture at Wometco's Dade and Broward County Theatres. In addition to interviews on local radio and television stations, and with local newspapers, Miss Summers was set to make personal appearances at all three local Sears, Roebuck & Co. stores in connection with a contest involving a "blindfolded" scooter driver riding a Sears All-State Cruisair Motor Scooter from one store to the next. Listeners to the radio stations were invited to send in post-cards with their estimate of the total number of miles driven by the "Man With the X-Ray Eyes." The winner would receive a scooter as prize. On opening night, Miss Summers was to make personal appearances on the stages of the Carib, Miami, Miracle, and Palm Springs Theatres.

## MEMPHIS

"Irma la Douce" closed a very successful run of five weeks at Loew's State. A local newspaper amusements editor termed it "the cleverest comedy to come along in ages, but you must be prepared to accept its logic, as well as its morality, without question." . . . Frank Patterson has closed the City, Junction City, Ark., until school ends next year. . . State, located in the college town of Starville, Miss., has reopened. . . B. B. Russell has reopened Jala's Drive-In, Belmont, Miss. The Belmont, also a Russell operation, is open on Fridays and Saturdays only. . . Elias Drive-In, Osceola, Ark., has resumed operation. . . Officials of Paramount Gulf Theatres, managers of mid-south houses in the chain, and Paramount and Warner Bros. sales representatives met in Memphis to plan a promotional campaign for Paramount's "A New Kind of Love," and Warners' "Rampage." These films are being given special advertising and exploitation under American Broadcasting-Paramount Pictures' Project Picture plan. Attending the meeting were Kermit Carr, president, Paramount-Gulf, New Orleans; Bob Corbit, Paramount-Gulf advertising director, New Orleans; Ben Bicknell, Paramount-Gulf district manager, New Orleans; Alex Thompson, Paramount-Gulf district manager, Memphis; Howard Nicholson, Paramount Pictures' branch manager, Memphis; Jeff Williams, Warner Bros. branch manager, Memphis; and the following theatre managers: Dave Porter, Temple, Fort Smith, Ark.; Harry Marchand, Leflore, Greenwood, Miss.; Jimmy Nicholson, Princess, Columbus, Miss.; Lewis Bizzle, Fulton, Fulton, Ky.; Don Southerland, Paramount, Greenville, Miss.; Mrs. Pat Welch, Center, Owensboro, Ky.; Al Brenia, Paramount, Hot Springs, Ark.; James T. Hosey, Lyric, Tupelo, Miss.; and Lloyd Bailey and his assistant, Elizabeth Coley, Strand, Memphis. . . Loew's State is a part of the Golden Age Movie Club launched by Loew's Theatres nationally. Membership cards are issued to those 60 or over. Also, Loew's State will recognize Golden Age or Senior Citizens cards issued by other theatres. Other State news is the suggestion by the Press-Scimitar amuse-



Jim Denton recently gave Philadelphia exhibitors an advance look at the ingredients that make up United Artists' "Kings Of The Sun" while on tour to meet the press, radio, tv people, and exhibitors. Shown at cocktail reception and demonstration are, left to right, Charles Lynch, publicity director, King, Lancaster, Pa.; Henry Milgram, Milgram Theatres; Denton; one of the picture's elaborate costumes; Elmer Hirth, A. R. Boyd Enterprises; William Goldberg, Studio; Al Glaubinger, Philadelphia UA branch manager; and Jack Zamsky, Philadelphia branch salesman.

ments editor that the house be renamed "Loew's Elvis," to honor Elvis Presley, a Memphian. This suggestion was brought about because of a move to have some public facility named for the star. Ernie Emerling, vice-president of Loew's Theatres, is asked: "What could be more fitting?" wrote editor Edwin Howard. "Elvis worked at the State as a \$12.50 a-week usher, and his first movie, 'Love Me Tender' played there. There is a tradition of naming legitimate theatres after great stars; why not movie theatres? Why not Loew's Elvis for Memphis?" . . . The president and vice-president of the new combine, Textalia Films Inc., spent two days in Memphis, scouting talent, money, and possible future film location sites. Charles R. Lasater of the Wichita Falls, Texas, oil and real estate Lasaters, and Aldo Vidali of the Rome, Italy, movie and opera Vidalis, are president and vice-president, respectively, of the new company. Textalia represents a merger of three companies, Lasater's Tejano Productions, and Vidali's Autoro Associates and Magic Films, Inc. Lasater and Vidali are interested in two Memphis actresses for possible roles in their forthcoming screen version of Stephen Longstreet's "The Promoter," based on the life of Louisiana's Dudley J. LeBlanc, promoter of Hadaacol. . . "Sivad," star of a local tv show entitled "Fantastic Features," who is Watson Davis, advertising director of Malco Theatres, was the guest star at an outdoor hootenanny for the benefit of a youth project. . . Better Films Council, Mrs. James Fay Hall, president, selected "A New Kind of Love" as the best-adult-movie-of-the-month, and "The Condemned of Altona" as the best-family-movie-of-the-month. At the meeting of the Council on Sept. 24, Berl Oldswanger presented a program of Academy Award music. . . Ivan Harber is now operating Centre-American Theatre, Centerville, Tenn. This house was formerly known as the Centre. . . Skyway Drive-In, Forrest City, Ark., is closed, and Paducah Drive-In, Paducah, Ky., closed after the playdate of Sept. 17. . . Ritz, Nettleton, Miss., is closed.

## NEW HAVEN-HARTFORD

I. J. Hoffman, Connecticut Theatres Corporation, has been renamed to the board of trustees of New Haven's Congregation Mishkan Israel. . . Bill Daugherty, Connecticut division manager for Lockwood and Gordon Theatres, and Mrs. Daugherty expect their

second child next month. . . Jim Tobin, western Connecticut district manager, Stanley Warner, lined up sponsorship by newly-formed Ballet Society of Connecticut of ballet films, Oct. 26, Nov. 23, and Dec. 28, starting at 2 p.m., at the first-run Merritt, Bridgeport. . . George Somma, former Connecticut Republic and Embassy branch manager, has opened an independent exchange, operating initially out of his home in West Haven. Product includes Films-Around-the-World releases. . . Two patrolmen, when needed for traffic direction, have been approved by the Milford Board of Police Commissioners as a solution to ease traffic conditions at Redstone Theatres' Milford Drive-In. The board, in the past, has received complaints relative to theatre traffic blocking other businesses, especially during showing of first-run films. . . M. A. (Mike) Ripps, president, and Bob Steuer, sales supervisor, CDA (Cinema Distributors of America) Inc., Mobile, Ala., were in town meeting with Brooks LeWitt, owner-operator, Berlin Drive-In, on future product. . . The Adorno Palace, Middletown, has new week night (Monday-Friday) policy in effect; the companion feature is screened at 7:30, the main attraction at about 9 p.m. . . Mrs. Margaret A. Mortensen, manager, Stanley Warner Capitol, Willimantic, again provided free ticket passes to all participants in the Willimantic Red Cross blood donor program. . . Roger Lockwood, assistant to the president of Lockwood and Gordon Theatres, came in from Boston for meetings with Manny Friedman, Cinerama Theatre resident manager. A Christmas bow is anticipated for Stanley Kramer-UA's "It's A Mad, Mad, Mad, Mad World." Current attraction is long-running MGM's "How the West Was Won."

## NEW ORLEANS

It was said that 100,000 names and addresses packed the boxes at Alexander's Furniture and Appliance Store and the RKO Orpheum in response to the give-away of many handsome prizes held in connection with RKO Theatres' "Salute To Hollywood." . . Lucy Mercado, formerly with Paramount Gulf Theatres, is now a seventh grade teacher at the St. Louis of France school in Bucktown, a sub-division of New Orleans. . . Doyle Maynard and Jimmy Thompson are the new owners of the Ruston Drive-In and the hard-top Tech, Ruston, La., purchased from Charles

Butterfield. They took over Oct. 1. . . Carolyn Sutter is the new secretary to Jerry Kennedy, manager, 20th-Fox exchange. She succeeds Wanda Arliss, who resigned to be married to Enrique Soriana. The couple will take up residence in Klamath, Oregon, where Soriana is stationed with the Air Force. . . G. T. Edwards has reopened the Dome, Hattiesburg, Miss., after a brief closing for renovations. . . Sympathy is extended to the Frank Lais, Jr., family and the Lewis J. Dugas family, associated in the ownership of the Lakeview and Fox, New Orleans, on the death of Frank Lais, Sr., 75, father of Lais, Jr., and Mrs. Dugas. . . Johnny Bazare has chalked up 39 years as projectionist at the Liberty, Eunice, La. . . Page Amusements' Pines Drive-In, Leesville, La., reopened after being closed three weeks for repairs to the projection booth, which was damaged by fire and water. . . Cheryl Stierwald, Columbia exchange staffer, was married to Eldon J. Ladner. She is the daughter of Gus Stierwald, Columbia shipping clerk, and Mrs. Stierwald, concession attendant at the Pitt Theatre. . . The husband of Anna Sinopoli, Universal staffer, is well on the way to recovery after a heart attack. . . Joe Williams, veteran film row-ite, and for more than 27 years with National Screen Service, is no longer employed there. He also was business agent for Local B-57, Exchange Employees, and was instru-



The attractive special marquee strip made for United Artists' "The Caretakers" by D. W. Bonstein, manager, Senate, Harrisburg, Pa., is shown above.

mental in establishing the local exchange union here. . . Ben Tisdale, manager, Foley, Alabama theatre, closed the house until further notice. . . Local WOMPI's held their monthly meeting and buffet supper.

### PHILADELPHIA

It was announced that the Pennsylvania Association of Amusement Industries will continue to function in its role as representing the exhibitors, members of Theatre Owners of Pennsylvania, and Allied of Western Pennsylvania. Since the resignation of the President, a Governing Board consisting of Lester Krieger, secretary; Jerry Wollaston, Harry Goldberg, J. Ellis Shipman, Willard Matthews, Harry Hendel and David E. Milgram, treasurer, was elected to act on matters pertaining to legislation. . . Jack Howard, the Cowboy record mahaff, is now managing the Alden, East Falls. . . Frank Pease, New Broadway, has compiled another feature of his own, "International Peep Show."

### PORTLAND

Earl Keate, veteran motion picture publicist, for 15 years an exploiter for United Artists covering the northwest from the Seattle office, has announced he will leave the company on Oct. 1. Keate, a veteran film and stage publicist, has been a familiar figure in newsrooms throughout the northwest. He once represented Fanchon & Marco stage shows; was associated with 20th-Fox; and for a time managed the Broadway here for the J. J. Parker interests. Keate says he hopes to have an announcement shortly as to his future plans. . . Wil Hudson, veteran theatre operator and manager, has leased the Parkrose, a suburban house, from Adamson Theatres. Hudson and his wife, Helen, will operate the house on a Friday, Saturday, and Sunday basis for the time being. Prior to leasing the theatre he was ticket manager for the Portland Baseball Club. He was district manager for John Hamrick Theatres here, managing the Liberty prior to its closing and subsequent razing. The site is now a parking lot. Hudson also operated theatres in Seattle, Tacoma, and Bellingham.

### ST. LOUIS

WOMPIs who attended the convention in Dallas included LaDonna Pruitt, Ann Martz, Carol Rogers, Marie Tavies, Carol Seago, Gladys Shy, Mae Madelaine, Sadie Caffery, Marge Collins, and their co-WOMPIs, Ed Martz and Cliff Burt. They all report they had a busy but wonderful time. . . Genevieve McKarewicz has joined Allied Artists on a

part time basis. . . Eve Wasseem and Charles Krips, 20th-Fox, spent some time visiting the Frisina Circuit in Springfield, Ill., recently. . . The Frisian, Taylorville, Ill., is reopening soon.

### SAN ANTONIO

The Cinema Society of San Antonio will open its fourth season Oct. 8 in McAllister Auditorium with "Last Year at Marienbad." Seven more artistic films will be offered later—"A Summer to Remember," Nov. 12; "Antigone," Dec. 10; "A View From the Bridge," Jan. 14; "Eve Wants to Sleep," Feb. 18; "The 400 Blows," March 10; "The Kitchen," April 14; and "Rocco and His Brothers," May 12. Most of these pictures, all dating from 1960 to 1962, have been shown in commercial theatres in many other U.S. cities, but not in San Antonio. . . Young readers of the San Antonio Express competed for a free trip to Hollywood and other valuable prizes in a simple coloring contest conducted by the newspaper and the Cinema Arts Theatre, operators of the Texas, in connection with the opening of "The Three Stooges Go Around the World in a Daze" at the Texas. . . The Cameo has been reopened here by L. Smith, Austin, Tex., who has leased the theatre. He operates the Harlem in Austin. The entire theatre has been remodeled both inside and out, seats have been redone, the concessions stand enlarged, and a new Hurley screen installed from the Independent Theatre Supply Co. of San Antonio. Pinky Smith, veteran theatre manager in this area, has been named manager of the Cameo. Otis McKean, 23 years as a theatre operator, is associated in the operation of the Cameo. . . Some lucky couple here will win a honeymoon trip to Paris. The contest is being held in connection with the current showing of "A New Kind of Love" at the Majestic. . . One of the questions being asked by local young men and women is why they are not permitted entrance to see a film which has been recommended for adults only one week and then when they return the following week to see a family type film they are asked to pay adult admission. . . "How the West Was Won" ended its run at the Capri in El Paso, Tex., which began on May 28. The house installed a regular screen and lost only one day for transfer to showing of regular 35mm films. Dated for December is the Cinerama feature, "It's A Mad, Mad, Mad, Mad World." . . A. J. Valentine, owner of the Baker, Lockwood, Tex., is responding well to treatment at the local hospital following a heart attack. . . Bad luck is following the screen structure at the Bordertown Drive-In, El Paso, Tex., operated by Stanley Warner of Texas. Heavy winds destroyed the temporary screen which had been erected while the original tower is being rebuilt after a fire leveled it last month.

### SEATTLE

Seven acts have been booked for the Republican party's "Go-Party" fund-raising show in the Apera House Oct. 30 and 31. The entertainment will include Gordon MacRae, Mamie Van Doren, the Mills Brothers, Rowan and Martin, Vivienne della Chiesa, George Tapps and his dancers, and Manny Harmon. The show will open in Spokane Oct. 28 and move to the Tri-Cities' area Oct. 29. Additional performances are scheduled for Tacoma Nov. 1 and Yakima Nov. 2. . . Jean Winters is a new booker at the Paramount Portland office.

## CLARK TRANSFER INC.

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**PROGRESSIVE ELECTRIC  
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*Theatre Installations  
and Maintenance*

# SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 27 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual Index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



OCTOBER 2, 1963

SECTION TWO  
VOL. 70, No. 13

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

|             |                  |              |                 |
|-------------|------------------|--------------|-----------------|
| C—Comedy    | COMP—Compilation | MD—Melodrama | NOV—Novelty     |
| CAR—Cartoon | D—Drama          | MU—Musical   | TRAV—Travelogue |
|             | DOC—Documentary  | W—Western    |                 |

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

|                 |                  |                |                |
|-----------------|------------------|----------------|----------------|
| CN—Cinerama     | DS—Dyaliscope    | PV—Panavision  | TE—Technirama  |
| CS—CinemaScope  | EC—Eastman Color | RE—Reissue     | TS—Totalscope  |
| DC—DeLuxe Color | MC—MetroColor    | TC—Technicolor | VV—VistaVision |
|                 |                  |                | C—Other Color  |

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 6303 BLACK ZOO—MD-88m.—(PV; C)—Michael Cough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
- 6304 55 DAYS AT PEKING—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
- 6301 DAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
- 6210 PAYROLL—MD-79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
- 6302 PLAY IT COOL—MU-74m.—Billy Fury, Anna Paik—5065 (7-10-63)—Fair programmer—English
- 6305 SHOCK CORRIDOR—D-101m.—Peter Breck, Constance Towers—5065 (7-10-63)—Sojourn in mental institution is repelling and unpleasant

#### COMING FEATURES IN ORDER OF RELEASE

- June GUN HAWK, THE—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
- Aug. CRY OF BATTLE—Van Heflin, Rita Moreno
- Oct. WAR MADNESS
- Oct. GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller

#### COMING

- SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld
- STRANGLER, THE—Victor Buono

### AMERICAN INTERNATIONAL

#### DISTRIBUTED DURING THE PAST 12 MONTHS

- 716 BATTLE BEYOND THE SUN—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
- 810 BEACH PARTY—C-100m.—(Pathe-Color; PV)—Bob Cummlings, Dorothy Malone, Frankie Avalon—5069 (7-24-63)—Entertaining comedy has angles
- 705 BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
- 807 FREE, WHITE AND 21—D-102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
- 812 HAUNTED PALACE, THE—MD-85m.—(PV; PC)—Vincent Price, Debra Paget, Lon Chaney—5089 (9-11-63)—Plenty of chills in superior horror entry
- 706 INVASION OF THE STAR CREATURES—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
- 802 MIND BENDERS, THE—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
- 718 NIGHT TIDE—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
- 803 OPERATION BIKINI—D-80m.—(Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 717 RAVEN, THE—CD-86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
- 715 REPTILICUS—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made In Denmark; dubbed in English
- 714 SAMSON AND THE 7 MIRACLES OF THE WORLD—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed In English
- 804 TERROR, THE—MD-81m.—(Vistascope; C)—Boris Karloff, Sandra Knight—5093 (9-25-63)—Average entry for horror fans
- 809 X—THE MAN WITH THE X-RAY EYES—MD-80m.—(Spectarama; Pathecolor)—Ray Milland, Diana Van Der Vliet—5093 (9-25-63) Superior science fiction entry holds interest
- 707 WARRIORS FIVE—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed In Italy; dubbed in English
- 713 WHITE SLAVE SHIP—MD-92m.—(Colorscope; Pathe color)—Pier Angell, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half
- 805 YOUNG RACERS, THE—D-82m.—(Pathecolor)—Mark Damon, William Campbell, Luana Anders—5077 (8-21-63)—Auto racing action aimed at youthful set.

#### TO BE REVIEWED

- BLACK SABBATH—(EC)—Boris Karloff
- COMEDY OF TERRORS, THE—(PV; C)—Vincent Price, Peter Lorre, Boris Karloff
- DEMENTIA # 13—William Campbell, Luana Anders—Filmgroup
- ERIK, THE CONQUEROR—(C)—Cameron Mitchell
- FEAR—Boris Karloff
- FLIGHT INTO FRIGHT—John Saxon, Leticia Roman

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

- |                             |         |
|-----------------------------|---------|
| •Act One                    | WB      |
| Air Patrol                  | A1 Fox  |
| All The Way Home            | A2 Par. |
| Almost Angels               | A1 BV   |
| Amazons of Rome             | A2 UA   |
| •America, America           | WB      |
| •Any Number Can Play        | MGM     |
| •Aphrodite, Goddess Of Love | Emb.    |
| Army Game, The              | For.    |
| Arturo's Island             | B MGM   |
| As Nature Intended          | For.    |
| Auntie Mame—Re.             | A3 WB   |

## PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

**B**

|                                      |    |       |
|--------------------------------------|----|-------|
| Balcony, The                         | C  | Misc. |
| Battle, The                          |    | Fox   |
| Battle Beyond the Sun<br>(Filmgroup) |    | A-1   |
| Beach Party                          | A3 | A-1   |
| Bear, The                            | A1 | Emb.  |
| Behold A Pale Horse                  |    | Col.  |
| Beauty And The Beast                 | A1 | UA    |
| Becket                               |    | Par.  |
| Best Man, The                        |    | UA    |
| Big Risk, The                        | A3 | UA    |
| Birds, The                           | A2 | U-1   |
| Black Fox                            | A2 | Misc. |
| Black Sabbath                        |    | A-1   |
| Black Gold                           | A1 | WB    |
| Black Zoo                            | A2 | AA    |
| Brain That Wouldn't Die, The         | B  | A1    |
| Brass Bottle, The                    |    | U     |
| Bristle Face                         |    | BV    |
| Buddha                               |    | For.  |
| Bunny Yeager's Nude Camera           |    | Misc. |
| Burning Court, The                   | A2 | For.  |
| Bye, Bye Birdie                      | A3 | Col.  |

**C**

|                                  |    |       |
|----------------------------------|----|-------|
| Calro                            | A3 | MGM   |
| Call Me Bwana                    | A2 | UA    |
| Captain Newman, M.D.             |    | U     |
| Captain Sindbad                  | A1 | MGM   |
| Cardinal, The                    |    | Col.  |
| Caretakers, The                  | A3 | UA    |
| Carnival Of Souls                |    | Misc. |
| Carpetbaggers, The               |    | Par.  |
| Carry On Constable               |    | For.  |
| Carry On Teacher                 |    | For.  |
| Castilian, The                   | A2 | WB    |
| Cattle King                      | A1 | MGM   |
| Centurion, The                   | A2 | For.  |
| Ceremony, The                    |    | UA    |
| Chalk Garden, The                |    | U-1   |
| Charade                          | A2 | U-1   |
| Child Is Waiting, A              | A2 | UA    |
| Children Of The Damned           |    | MGM   |
| Circus World                     |    | Par.  |
| Cleopatra                        | B  | Fox   |
| Clown And The Kid, The           | A1 | UA    |
| Come Blow Your Horn              | A3 | Par.  |
| Come Fly With Me                 | A2 | MGM   |
| Come September—Re.               | A3 | U     |
| Comedy Of Terrors, The           |    | A-1   |
| Company Of Cowards, The          |    | MGM   |
| Condemned Of Altona, The         | A3 | Fox   |
| Congo Vivo                       |    | Col.  |
| Conjugal Bed, The                |    | EMB   |
| Constantine And The Cross        | A1 | Emb.  |
| Cool Mikado, The                 |    | UA    |
| Corridors Of Blood               | A3 | Misc. |
| Counterfeiters Of Paris, The     | A3 | MGM   |
| Court Martial                    | A2 | UA    |
| Courtship Of Eddie's Father, The | A2 | MGM   |
| Crime Does Not Pay               | A3 | Emb.  |
| Crimson Blade, The               |    | Col.  |
| Critic's Choice                  | A3 | WB    |
| Crooks Anonymous                 | A3 | For.  |
| Cross Of Living                  |    | For.  |
| Cry Of Battle                    | B  | AA    |

**D**

|                             |    |       |
|-----------------------------|----|-------|
| Dark Purpose                |    | U     |
| Day And The Hour, The       | A2 | MGM   |
| Day Mars Invaded Earth, The | A1 | Fox   |
| Day Of The Triffids, The    | A2 | AA    |
| Days Of Wine And Roses      | A2 | WB    |
| Dead Ringer                 |    | WB    |
| Dementia (Filmgroup)        |    | A-1   |
| Devil's Hand, The           |    | Misc. |
| Devil's Messenger, The      |    | Misc. |
| Diamond Head                | B  | Col.  |
| Diary Of A Madman           | A2 | UA    |
| Dime With A Halo            | A3 | MGM   |
| Distant Trumpet, A          |    | WB    |
| Dr. No                      | B  | UA    |
| Dr. Strangelove             |    | Col.  |
| Donovan's Reef              | A2 | Par.  |
| Don't Give Up The Ship—Re.  | A3 | Par.  |
| Drums Of Africa             |    | A1    |
| Dubious Patriots, The       |    | UA    |
| Duel Of The Titans          | A2 | Par.  |

**E**

|                         |    |       |
|-------------------------|----|-------|
| East Of Klیمانjaro      |    | Misc. |
| 8½                      | A4 | Emb.  |
| Evasive Corporal The    |    | For.  |
| Emil And The Detectives |    | BV    |
| Ensign Pulver           |    | WB    |
| Erik, The Conqueror     | A2 | A-1   |
| Escape From East Berlin | A1 | MGM   |
| Europe In The Raw       |    | Misc. |
| European Nights         |    | Misc. |

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester  
 MASQUE OF THE RED DEATH—(PV; C)—Vincent Price  
 PYRO—(PanaColor)—Barry Sullivan, Martha Hyer  
 GOLIATH AND THE VIRGINS OF BABYLON—(Techniscope; TC)—Mark Forest  
 SUMMER HOLIDAY—(TE; TC)—Cliff Richards, Lauri Peters  
 SOME PEOPLE—(C)—Kenneth More

**BUENA VISTA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 135 ALMOST ANGELS—93m.—(TC)—Vienna Boy's Choir—1989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
- 136 IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
- 110 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
- 141 MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
- 143 SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.
- 140 SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences
- 144 SUMMER MAGIC—CD-108m.—(TC)—Hayley Mills, Burl Ives, Dorothy McGuire—5061 (6-26-63)—Another Disney family entertainment
- YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

**TO BE REVIEWED**

BRISTLE FACE—Brian Keith, Jeff Donnell  
 EMIL AND THE DETECTIVES—Walter Slezak, Cindy Cassell  
 HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont  
 INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott  
 MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke  
 MERLIN JONES—(TC)—Annette, Tommy Kirk  
 MOON-SPINNERS, THE—Hayley Mills, Eli Wallach  
 SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon  
 THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire  
 TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu  
 20,000 LEAGUES UNDER THE SEA—(CS; TC)—Kirk Douglas—Reissue  
 WILD GOOSE STOP—(TC)—Brandon De Wilde, Brian Keith

**COLUMBIA**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

- 719 BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment
- 715 DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
- 721 FURY OF THE PAGANS—MD-86m.—(Dyaliscope)—Edmund Purdom, Rossana Podesta—5069 (7-24-63)—Another Italian-made spectacle for the program
- GIDGET GOES TO ROME—C-101m.—(EC)—Cindy Carol, James Darren—5073 (8-7-63)—Gidget rides again in colorful entry—Filmed in Italy
- IN THE FRENCH STYLE—D—105m.—Jean Seberg, Stanley Baker—5093 (9-25-63)—Poignant love story of American girl in Paris—Made in France
- 722 JASON AND THE ARGONAUTS—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fantasy features top special effects
- 003 JUST FOR FUN—MU-72m.—Mark Wynter, Cherry Roland, Bobby Vee—5061 (6-26-63)—For lower half of program—English
- 714 LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
- 718 MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
- SEIGE OF THE SAXONS—MD-85m.—(TC)—Janette Scott, Ronald Lewis—5089 (9-11-63)—Fair programmer—Filmed in England
- REACH FOR GLORY—D—89m.—Harry Andrews, Kay Walsh—5093 (9-25-63)—Strong entry for art spots—English made—Royal Films Int.
- RUNNING MAN, THE—MD—103m.—(PV; EC)—Laurence Harvey, Lee Remick—5094 (9-25-63)—Interesting chase yarn—Filmed abroad
- 006 THREE STOOGES GO AROUND THE WORLD IN A DAZE, THE—C-94m.—3 Stooges, Joan Freeman—5089 (9-11-63)—Cute take-off on Jules Verne work
- 001 13 FRIGHTENED GIRLS—MD-89m.—(EC)—Kathy Dunn, Murray Hamilton—5061 (6-26-63)—Interesting programmer
- 709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
- 712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made

**COMING FEATURES IN ORDER OF RELEASE**

- Oct. MANIAC—Kerwin Mathews, Nadia Gray
- Oct. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
- Nov. UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley

**COMING**

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn  
 CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon  
 CONGO VIVO—Jean Sebastian, Bachir Toure  
 CRIMSON BLADE, THE—Lionel Jeffries, June Thorburn—English  
 DR. STRANGELOVE—Peter Sellers, Sterling Hayden  
 FAIL SAFE—Henry Fonda, Dan O'Herlihy  
 FASTEST GUN, THE—(C)—Audie Murphy, Merry Anders  
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet  
 LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda  
 LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish  
 NEW INTERNS, THE—Michael Callan, Stefanie Powers  
 PLAY IT COOLER—Anthony Newley, Anne Aubrey  
 PSYCHE 59—Curd Jurgens, Patricia Neal  
 PUMPKIN EATER, THE—Anne Bancroft, Peter Finch—English  
 SENILITA—Anthony Franciosa, Claudia Cardinale  
 STRAIT-JACKET—Joan Crawford, John Anthony Hayes  
 SWINGIN' MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donwell  
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field  
 25TH HOUR, THE—Gregory Peck, Anthony Quinn  
 VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri  
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes  
 WHISTLE YOUR WAY BACK HOME—(C)—Feature Cartoon

**EMBASSY**

CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles  
 CONSTANTINE AND THE CROSS—D-114m.—(TS; EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue  
 8½—FAN-135m.—Marcello Mastroianni, Claudia Cardinale—5061 (6-26-63)—Strictly for art house sophisticates and Fellini fans—Italian; English titles  
 CONJUGAL BED, THE—CD—90m.—Ugo Tognazzi, Marina Vlady—5094 (9-25-63)—Well-made, entertaining import—Italian made; English titles

**FACE IN THE RAIN**, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language  
**LANDRU**—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles  
**LOVE AT TWENTY**—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles  
**MADAME**—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)  
**NIGHT IS MY FUTURE**—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles  
**SEVEN CAPITAL SINS**—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles  
**WOMEN OF THE WORLD**—DOC.-107m.—(TC)—Narrated by Peter Ustinov—5065 (7-10-63)—Informative peek at cultural and anatomical similarities of women of the world in "Mondi Cane" Fashion—Italian; English narration

**COMING**

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche  
 April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey  
 June **PASSIONATE THIEF, THE**—Anna Magnani  
 June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French  
 July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle  
 July **LOVE MAKERS, THE**—Claudia Cardinale, Jean-Paul Belmondo  
 AUG. **THREE PENNY OPERA**—Curt Jurgens, June Ritchie

**MGM**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kerman, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles  
 310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs  
 316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale  
 326 **CAPTAIN SINDBAD**—FAN-85m.—(TC)—Guy Williams, Heidi Bruhl—5062 (6-26-63)—Well-made fantasy is solid entertainment—Filmed abroad  
 331 **CATTLE KING**—W-89m.—(EC)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western  
 322 **COME FLY WITH ME**—CD-109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5084 (4-3-63)—Romantic adventures of three airline hostesses  
 313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles  
 321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone  
 318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program  
 327 **DRUMS OF AFRICA**—MD-92m.—(MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program  
 311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufman—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin  
 330 **FLIPPER**—D-90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment  
 320 **FOLLOW THE BOYS**—MUC-95m.—(PV; MC)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences  
 319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles  
 401 **HAUNTING, THE**—D-112m.—(PV)—Julie Harris, Claire Bloom, Richard Johnson—5077 (8-21-63)—Superior shocker with names  
 317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war  
**HOW THE WEST WAS WON**—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all  
 406 **HOOTENANNY HOOT**—MU-91m.—Peter Breck, Ruta Lee, Pam Austin—5089 (9-11-63)—Entertaining entry pushing new country music craze  
 325 **IN THE COOL OF THE DAY**—D-89m.—(PV; MC)—Jane Fonda, Peter Finch—5049 (5-28-63)—Fairly interesting romance  
 323 **IT HAPPENED AT THE WORLD'S FAIR**—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw  
 312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English  
 307 **MAIN ATTRACTION, THE**—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy  
 340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles  
 403 **MURDER AT THE GALLOP**—CD-81m.—(PV)—Margaret Rutherford, Robert Morley—5065 (7-10-63)—'Miss Marple' returns in another delightful mystery-comedy—English  
 355 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry  
 305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English  
 308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience  
 324 **RIFI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan  
 306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain  
 309 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English  
 328 **SLAVE, THE**—MD-102m.—(CS; EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made dubbed in English  
 304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad  
 333 **TARZAN'S THREE CHALLENGES**—MD-92m.—(Dylascope; MC)—Jock Mahoney, Woody Strode—5066 (7-10-63)—Colorful Tarzan adventure—Filmed abroad  
 334 **TICKLISH AFFAIR, A**—C-89m.—(PV; MC)—Shirley Jones, Gig Young, Red Buttons—5066 (7-10-63)—Mild romantic comedy aimed at family audiences  
 314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English  
**TWILIGHT OF HONOR**—D-115m.—Richard Chamberlain, Nick Adams, Joan Blackman—5094 (9-25-63)—Interesting trial drama for adults  
**WHEELER DEALERS, THE**—C-106m.—(PV; MC)—James Garner, Lee Remick—5094 (9-25-63)—Money-men run riot in bright, star-filled farce  
 356 **WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating  
 336 **YOUNG AND THE BRAVE, THE**—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer  
 402 **V.I.P.'s, THE**—D-119m.—(PV; MC)—Elizabeth Taylor, Richard Burton, Louis Jourdan—5077 (8-21-63)—A big one with potent names—English made

**COMING FEATURES IN ORDER OF RELEASE**

May **SQUARE OF VIOLENCE**—Broderick Crawford  
 July **DAY AND THE HOUR, THE**—Simone Signoret, Stuart Whitman  
 July **TWO ARE GUILTY**—(Dailyscope)—Anthony Perkins, Jean Claude Brialy  
 Sept. **ANY NUMBER CAN PLAY**—Jean Gabin  
 Sept. **VICE AND VIRTUE**—Catherine Daneuve, Annie Girardot, Robert Hassenin  
 Oct. **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Padesta  
 Oct. **TIKO AND THE SHARK**—(WS; C)—Tahitian Cast  
 Nov. **GLADIATORS SEVEN**—(CS)—Richard Harrison  
 Nov. **SUNDAY IN NEW YORK**—(MC)—Jane Fonda, Cliff Robertson  
 Nov. **MGM'S BIG PARADE OF COMEDY**—Compilation

**COMING**

**CHILDREN OF THE DAMNED**—Ian Hendry, Alan Badel—England  
**COMPANY OF COWARDS, THE**—(PV)—Glenn Ford, Stella Stevens, Jim Backus  
**FAMILY DIARY**—Marcello Mastroianni  
**GLOBAL AFFAIR, A**—Bob Hope, Lilo Pulver, Yvonne DeCarlo  
**GOLD FOR THE CAESARS**—(C)—Jeffrey Hunter  
**GUNFIGHTERS AT CASA GRANDE**—Alex Nicol  
**MAIL ORDER BRIDE**—(PV; MC)—Buddy Ebsen, Kier Dullea  
**NIGHT MUST FALL**—Albert Finney—English  
**OF HUMAN BONDAGE**—(PV; MC)—Kim Novak, Laurence Harvey  
**POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley

**F**

Face In The Rain \_\_\_\_\_ Emb.  
 •Fair Safe \_\_\_\_\_ Col.  
 Fall Guy, The \_\_\_\_\_ MISC.  
 •Family Diary \_\_\_\_\_ MGM  
 Fancy Pants—RE \_\_\_\_\_ A1 Par.  
 Farewell To Arms, A—Re. \_\_\_\_\_ B Fox  
 •Fastest Gun, The \_\_\_\_\_ Col.  
 •Fear \_\_\_\_\_ A-1  
 Fiasco In Milan \_\_\_\_\_ For.  
 55 Days At Peking \_\_\_\_\_ A1 AA  
 Firebrand \_\_\_\_\_ B Fox  
 Five Miles To Midnight \_\_\_\_\_ A3 UA  
 Flamboyant Sex, The \_\_\_\_\_ For.  
 •Flight From Ashiya \_\_\_\_\_ UA  
 •Flight Into Fright \_\_\_\_\_ A-1  
 Flipper \_\_\_\_\_ A1 MGM  
 Follow The Boys \_\_\_\_\_ B MGM  
 For Love Or Money \_\_\_\_\_ B U-I  
 •For Those Who Think Young \_\_\_\_\_ UA  
 40 Pounds of Trouble \_\_\_\_\_ A2 U-I  
 Four Days Of Naples \_\_\_\_\_ A2 MGM  
 •Four For Texas \_\_\_\_\_ WB  
 Free White and 21 \_\_\_\_\_ B A-1  
 Freud: The Secret Passion \_\_\_\_\_ A4 U-I  
 •From Russia, With Love \_\_\_\_\_ UA  
 Fruit Is Ripe \_\_\_\_\_ For.  
 •Fun In Acapulco \_\_\_\_\_ A3 Par.  
 Fury Of The Pagans \_\_\_\_\_ A2 Col.

**G**

Gathering Of Eagles, A \_\_\_\_\_ A1 U-I  
 Gay Purr-EE \_\_\_\_\_ A1 WB  
 Giant—Re \_\_\_\_\_ A1 WB  
 Gidget Goes To Rome \_\_\_\_\_ A1 Col.  
 Girl Hunters, The \_\_\_\_\_ B For.  
 Girl Named Tamiko, A \_\_\_\_\_ B Par.  
 Girls, Girls, Girls \_\_\_\_\_ A2 Par.  
 •Gladiators Seven \_\_\_\_\_ MGM  
 •Global Affair, A \_\_\_\_\_ MGM  
 •Gold For The Caesars \_\_\_\_\_ MGM  
 •Golden Arrow, The \_\_\_\_\_ MGM  
 •Goliath And The Virgins Of Babylon \_\_\_\_\_ A-1  
 •Good Soup, The \_\_\_\_\_ Fox  
 Great Caruso, The—RE \_\_\_\_\_ A1 Misc.  
 Great Escape, The \_\_\_\_\_ A1 UA  
 •Great Race, The \_\_\_\_\_ WB  
 Great Van Robbery, The \_\_\_\_\_ A1 UA  
 •Greatest Story Ever Told, The \_\_\_\_\_ UA  
 •Greenwich Village Story \_\_\_\_\_ Misc.  
 •Gunfight At Comanche Creek \_\_\_\_\_ AA  
 Gunfighter at the O.K. \_\_\_\_\_  
 Corral—Re. \_\_\_\_\_ B Par.  
 •Gunfighters At Casa Grande \_\_\_\_\_ MGM  
 •Gun Hawk, The \_\_\_\_\_ AA  
 Guns Of Darkness \_\_\_\_\_ A2 WB

**H**

Hand Of Death \_\_\_\_\_ A2 Fox  
 Harbor Lights \_\_\_\_\_ A2 Fox  
 Haunted Palace \_\_\_\_\_ A2 A-1  
 Haunting, The \_\_\_\_\_ A2 MGM  
 •He Rides Trail \_\_\_\_\_ U  
 Head, The \_\_\_\_\_ B For.  
 Heavenly Bodies \_\_\_\_\_ Misc.  
 Heavens Above \_\_\_\_\_ A3 For.  
 Her Bikini Never Got Wet \_\_\_\_\_ For.  
 Hercules and the Captive Women \_\_\_\_\_ A1 For.  
 •Here's Las Vegas \_\_\_\_\_ UA  
 Hook, The \_\_\_\_\_ A2 MGM  
 Hootenanny Hoot \_\_\_\_\_ A2 MGM  
 •Horse Without A Head, The \_\_\_\_\_ BV  
 House Of The Damned \_\_\_\_\_ A2 Fox  
 How The West Was Won \_\_\_\_\_ A1 MGM  
 Hud \_\_\_\_\_ A3 Par.  
 Huns, The \_\_\_\_\_ A2 For.

**I**

I Could Go On Singing \_\_\_\_\_ A3 UA  
 •I Love, You Love \_\_\_\_\_ C Col.  
 •Incredible Journey, The \_\_\_\_\_ BV  
 Impersonator, The \_\_\_\_\_ For.  
 In Search Of The Castaways \_\_\_\_\_ A1 BV  
 •In The French Style \_\_\_\_\_ A3 Col.  
 In The Cool Of The Day \_\_\_\_\_ B MGM  
 •Incredible Mr. Limpet, The \_\_\_\_\_ WB  
 Invasion Of The Star Creatures \_\_\_\_\_ A1 A-1  
 •Invitation To A Gunfighter \_\_\_\_\_ UA  
 Irma La Douce \_\_\_\_\_ B UA  
 Island Of Love \_\_\_\_\_ B WB  
 •Island Of The Blue Dolphins \_\_\_\_\_ U  
 It Happened At The World's Fair \_\_\_\_\_ A2 MGM  
 •It's Alive \_\_\_\_\_ A-1  
 •It's A Mad, Mad, Mad, Mad World \_\_\_\_\_ UA  
 It's Only Money \_\_\_\_\_ A1 Par.

J

Jason and the Argonauts \_\_\_\_\_ A1 Col.  
 Johnny Cool \_\_\_\_\_ B UA  
 Jumbo \_\_\_\_\_ A1 MGM  
 Just For Fun \_\_\_\_\_ A2 Col.

K

Kill or Cure \_\_\_\_\_ A1 MGM  
 King Kong vs. Godzilla \_\_\_\_\_ A1 U  
 King Of The Mountain \_\_\_\_\_ U  
 Kings Of The Sun \_\_\_\_\_ UA  
 Kiss Of The Vampire \_\_\_\_\_ A2 U  
 Kisses For My President \_\_\_\_\_ WB

L

L-Shaped Room, The \_\_\_\_\_ A4 For.  
 Ladybug, Ladybug \_\_\_\_\_ UA  
 Lady For A Knight \_\_\_\_\_ UA  
 Lady In A Cage \_\_\_\_\_ Par.  
 Lancelot And Guinevere (Sword of Lancelot) \_\_\_\_\_ A2 U-I  
 La Poupee \_\_\_\_\_ For.  
 Landru \_\_\_\_\_ B Emb.  
 Lassie's Great Adventure \_\_\_\_\_ A1 Fox  
 Last Train From Gun Hill, The-Re. \_\_\_\_\_ A2 Par.  
 Lawrence Of Arabia \_\_\_\_\_ A2 Col.  
 Lafayette \_\_\_\_\_ A1 For.  
 Law Of The Lawless \_\_\_\_\_ Par.  
 Lazarillo \_\_\_\_\_ A2 For.  
 Le Amiche (The Girl Friends) \_\_\_\_\_ For.  
 Legend Of Lobo, The \_\_\_\_\_ A1 BV  
 Leopard, The \_\_\_\_\_ A3 Fox  
 Light Fantastic, The \_\_\_\_\_ B Emb.  
 Light Of Day, The \_\_\_\_\_ UA  
 Lilies Of The Field, The \_\_\_\_\_ A1 UA  
 Lilith \_\_\_\_\_ Col.  
 List Of Adrian Messenger, The \_\_\_\_\_ A1 U-I  
 Long Absence, The \_\_\_\_\_ A2 For.  
 Long Flight, The \_\_\_\_\_ WB  
 Long Ships, The \_\_\_\_\_ Col.  
 Longest Day, The \_\_\_\_\_ Fox  
 Lord Of The Flies \_\_\_\_\_ A2 For.  
 Love At Twenty \_\_\_\_\_ A3 EMB  
 Love Is A Ball \_\_\_\_\_ A3 UA  
 Love Makers, The \_\_\_\_\_ Emb.  
 Love With The Proper Stranger \_\_\_\_\_ Par.  
 Lover Come Back-Re. \_\_\_\_\_ B U  
 Loves Of Salammbo \_\_\_\_\_ A2 Fox

M

Madame \_\_\_\_\_ B Emb.  
 Magnificent Sinner, The \_\_\_\_\_ A3 For.  
 Mail Order Bride \_\_\_\_\_ MGM  
 Main Attraction, The \_\_\_\_\_ B MGM  
 Manchurian Candidate, The \_\_\_\_\_ A3 UA  
 Man From The Diners' Club \_\_\_\_\_ A1 Col.  
 Man In The Middle \_\_\_\_\_ UA  
 Man Who Knew Too Much, The-RE \_\_\_\_\_ A1 Par.  
 Maniac \_\_\_\_\_ A3 Col.  
 Man's Favorite Sport? \_\_\_\_\_ U-I  
 Marilyn \_\_\_\_\_ B Fox  
 Mary Poppins \_\_\_\_\_ BV  
 Marriage Of Figaro \_\_\_\_\_ A3 For.  
 Mary, Mary \_\_\_\_\_ WB  
 Masque Of The Red Death \_\_\_\_\_ A1  
 McLintock \_\_\_\_\_ A1 UA  
 Merlin Jones \_\_\_\_\_ BV  
 Mighty Ursus \_\_\_\_\_ A2 UA  
 Mind Benders, The \_\_\_\_\_ A3 A-I  
 Miracle Of The White Stallions \_\_\_\_\_ A1 BV  
 Mondo Cane \_\_\_\_\_ A4 For.  
 Monkey In Winter \_\_\_\_\_ A3 MGM  
 Moon-Spinners, The \_\_\_\_\_ BV  
 Mouse On The Moon \_\_\_\_\_ A1 For.  
 Move Over, Darling \_\_\_\_\_ Fox  
 Murder At The Gallop \_\_\_\_\_ A1 MGM  
 Muriel \_\_\_\_\_ UA  
 Mutiny On The Bounty \_\_\_\_\_ A2 MGM  
 My Fair Lady \_\_\_\_\_ WB  
 My Hobo \_\_\_\_\_ For.  
 My Name Is Ivan \_\_\_\_\_ A2 For.  
 My Six Loves \_\_\_\_\_ A1 Par.  
 My Son, The Hero \_\_\_\_\_ UA  
 Mystery Submarine \_\_\_\_\_ A1 U-I

N

Nature's Sweethearts \_\_\_\_\_ Misc.  
 New Interns, The \_\_\_\_\_ Col.  
 New Kind Of Love, A \_\_\_\_\_ B Par.  
 Night Is My Future \_\_\_\_\_ B Emb.

PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson  
 RHINO—(MC)—Harry Guardino, Robert Culp  
 SEVEN FACES OF DR. LAO, THE—(WS; C)—Tony Randall, Barbara Eden  
 SMOG—(WS)—Annie Girardot, Renato Salvatore  
 UNSINKABLE MOLLY BROWN, THE—(PV; MC)—Debbie Reynolds, Harve Presnell  
 VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan  
 VIVA LAS VEGAS—(PV; MC)—Elvis Presley, Ann Margret

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL THE WAY HOME—D—103m.—Jean Simmons, Robert Preston, Michael Kearney—5095 (9-25-63)—Well made drama for discriminating audiences  
 6221 COME BLOW YOUR HORN—C—112m.—(PV; TC)—Frank Sinatra, Molly Picon, Barbara Rush—5049 (5-29-63)—Very funny comedy should roll to top returns  
 6220 DONOVAN'S REEF—CD—109m.—(TC)—John Wayne, Lee Marvin, Elizabeth Allen—5062 (6-26-63)—Sell the names and the action  
 R6301 DON'T GIVE UP THE SHIP—C—89m.—Jerry Lewis—5073 (8-7-63)—Amusing Lewis entry—Reissue  
 6217 DUEL OF THE TITANS—MD—90m.—(CS; EC)—Steve Reeves, Gordon Scott, Virna Lisi—5062 (6-26-63)—Actionful, large scale spectacle of ancient times—French-Italian co-production; dubbed in English  
 R6208 FANCY PANTS—C—92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue  
 6205 GIRLS, GIRLS, GIRLS—CMU—106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture  
 6210 GIRL NAMED TAMIKO, A—D—110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan  
 R6218 GUNFIGHT AT THE O.K. CORRAL—W—122m.—(TC)—Burt Lancaster, Kirk Douglas—5056 (6-12-63)—Super western rates high—Reissue  
 6216 HUD—D—112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment  
 6206 IT'S ONLY MONEY—C—84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry  
 R6223 LAST TRAIN FROM GUN HILL, THE—W—94m.—(TC)—Kirk Douglas, Anthony Quinn—5056 (6-12-63)—Suspenseful, big scale western—Reissue  
 R6214 MAN WHO KNEW TOO MUCH, THE—MD—120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller  
 6213 MY SIX LOVES—CD—101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat  
 NEW KIND OF LOVE, A—C—110m.—(TC)—Paul Newman, Joanne Woodward, Thelma Ritter—5090 (9-11-63)—Entertaining comedy  
 6219 NUTTY PROFESSOR, THE—C—107m.—(TC)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again  
 6212 PAPA'S DELICATE CONDITION—C—98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family  
 R6302 ROCK-A-BYE BABY—C—116m.—(TC)—Jerry Lewis—5073 (8-7-63)—Highly amusing Lewis entry—Reissue  
 R6308 TO CATCH A THIEF—MYC—106m.—(VV; TC)—Cary Grant, Grace Kelly—5073 (8-7-63)—High rating entertainment—Reissue  
 R6215 TROUBLE WITH HARRY, THE—C—99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry  
 R6309 VERTIGO—MD—127m.—(VV; TC)—James Stewart, Kim Novak—5073 (8-7-63)—Names will help suspense film—Reissue  
 6207 WHO'S GOT THE ACTION—C—93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce  
 6303 WIVES AND LOVERS—C—103m.—Janet Leigh, an Johnson, Shelley Winters—5073 (8-7-63)—Loads of laughs in sophisticated comedy about romantic hi-jinks  
 6209 WONDERFUL TO BE YOUNG—CMU—92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

Nov. FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress

COMING

BECKET—(PV; EC)—Richard Burton, Peter O'Toole  
 CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Carroll Baker, Martha Hyer  
 CIRCUS WORLD—(TC)—John Wayne, Claudia Cardinale, Rod Taylor, Rita Hayworth  
 LAW OF THE LAWLESS—(TC)—Dale Robertson, Yvonne De Carlo, William Bendix  
 LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern  
 LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood  
 PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn  
 SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March, Ava Gardner  
 SON OF CAPTAIN BLOOD, THE—(TC)—Sean Flynn, Ann Todd  
 WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett  
 WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD—70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller  
 304 DAY MARS INVADERS, THE—MD—70m.—(CS)—Kent Taylor, Marie Windsor—5050 (5-29-63)—Unusual, interesting programmer  
 CLEOPATRA—D—221m.—(Todd-AO; DC)—Elizabeth Taylor, Richard Burton, Rex Harrison—5062 (6-26-63)—Superior entertainment  
 312 CONDEMNED OF ALTONA, THE—D—114m.—Sophia Loren, Maximilian Schell, Fredric March—5090 (9-11-63)—Powerful, disturbing drama for discriminating—Made in Europe  
 320 FAREWELL TO ARMS, A—D—159m.—(CS; DC)—Rock Hudson, Jennifer Jones—5090 (9-11-63)—Fine filmization of famous book—Reissue  
 217 FIREBRAND, THE—W—63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western  
 212 HAND OF DEATH—MD—62m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler  
 317 HARBOR LIGHTS—MD—68m.—(CS)—Kent Taylor, Miriam Colon—5069 (7-24-63)—Fair programmer  
 313 HOUSE OF THE DAMNED—MD—60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers  
 311 LEOPARD, THE—D—165m.—(CS; DC)—Burt Lancaster, Alain Delon, Claudia Cardinale—5078 (8-21-63)—Cannes prize winner is over-long entry for art, specialty spots—Italian-made  
 221 LONGEST DAY, THE—D—180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad  
 223 LOVES OF SALAMMBO, THE—MD—72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English  
 302 MARILYN—DOC.—83m.—(CS; C and black and white)—Narrated by Rock Hudson—5056 (6-12-63)—Mildly impressive documentary on late Marilyn Monroe  
 307 NINE HOURS TO RAMA—D—125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assassination—Filmed in India and England  
 319 OF LOVE AND DESIRE—D—97m.—(DC)—Merle Oberon, Steve Cochran, Curt Jurgens—5090 (9-11-63)—Romantic drama is fair entry for adults only—Mexican-made  
 316 POLICE NURSE—MD—64m.—(CS)—Ken Scott, Merry Anders—5050 (5-29-63)—For the lower half  
 306 ROBE, THE—D—133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue  
 301 SODOM AND GOMORRAH—D—154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavored with sin for mass market—Made in Italy  
 309 STRIPPER, THE—D—95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama  
 308 THIRTY YEARS OF FUN—COMP—85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear  
 315 YELLOW CANARY, THE—D—93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller  
 303 YOUNG GUNS OF TEXAS—W—78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

Sept. LASSIE'S GREAT ADVENTURE—(DC)—June Lockhart, Hugh Reilly  
 Nov. TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee  
 YOUNG SWINGERS, THE—(CS)—Molly Bee  
 Oct. THUNDER ISLAND—Gene Nelson, Fay Spain

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron  
 GOOD SOUP, THE—(CS)—Franchot Tone, Annie Girardot  
 MOVE OVER DARLING—(CS; C)—Doris Day, James Garner  
 PLEASE, NOT NOW!—(CS)—Brigitte Bardot  
 SHOCK TREATMENT—(CS)—Stuart Whitman, Carol Lynley  
 SURF PARTY—(CS)—Bobby Vinton, Jackie DeShannon  
 THIRD SECRET, THE—(CS; C)—Stephen Boyd, Patricia Neal—English  
 VISIT, THE—Ingrid Bergman, Anthony Quinn  
 WHAT A WAY TO GO!—(CS; C)—Shirley MacLaine, Paul Newman, Robert Mitchum  
 WINSTONE AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen



# UNITED ARTISTS

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 6310 **AMAZONS OF ROME**—SPEC.—93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
- BEAUTY AND THE BEAST**—MD—77m.—(TC)—Joyce Taylor, Mark Damon—5095 (9-25-63)—Okay family programmer—Harvard
- BIG RISK, THE**—D—111m.—Lino Ventura, Sandra Milo—5056 (6-12-63)—Interesting crime meller—Franco-Italian co-production; dubbed in English—Amon
- 6314 **CALL ME BWANA**—C—103m.—(EC)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope entry—Eon
- 6315 **CARETAKERS, THE**—D—97m.—Robert Stack, Polly Bergen, Joan Crawford—5078 (8-21-63)—Gripping drama of life in mental hospital—Barlett
- 6305 **CHILD IS WAITING, A**—D—102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
- 6207 **CLOWN AND THE KID, THE**—D—66m.—John Lupton, Mike McGeevey, Mary Webster—5091 (9-11-63)—For the lower half and Saturday matinees—Harvard
- 6308 **DIARY OF A MADMAN**—MD—96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
- 6307 **DR. NO**—MD—111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli
- 6306 **FIVE MILES TO MIDNIGHT**—D—110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
- 6312 **GREAT ESCAPE, THE**—MD—168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
- 6302 **GREAT VAN ROBBERY, THE**—MD—73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
- 6311 **I COULD GO ON SINGING**—DMU—99m.—(PV; TC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
- 6313 **IRMA LA DOUCE**—C—146m.—(PV; TC)—Jack Lemmon, Shirley MacLaine—5056 (6-12-63)—Highly entertaining entry for adult audiences—Mirisch
- 6319 **JOHNNY COOL**—MD—101m.—Henry Silva, Elizabeth Montgomery—5091 (9-11-63)—Actionful killer-gangster meller—Chrislaw
- 6231 **KID GALAHAD**—DMU—95m.—(DC)—Elvis Presley, Lois Alcott—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
- 6321 **LILIES OF THE FIELD, THE**—CD—94m.—Sidney Poitier, Lilla Skala—5073 (8-7-63)—Heartwarming, delightful family entertainment—Rainbow
- 6309 **LOVE IS A BALL**—C—112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
- 6235 **MANCHURIAN CANDIDATE, THE**—D—126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6220 **MIGHTY URSUS**—MD—92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
- 6320 **MY SON, THE HERO**—MD—111m.—(TC)—Pedro Armendariz, Antonella Lualdi—5095 (9-25-63)—Adventure yarn offers fun—Italian-made; Dubbed in English
- 6215 **NUN AND THE SERGEANT, THE**—D—13m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6303 **TARAS BULBA**—D—122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
- 6226 **THIRD OF A MAN**—D—80m.—Simon Oakland, Jimmy Gaines—5091 (9-1-63)—Family programmer of mental illness—Phoenix
- 6234 **TOWER OF LONDON**—MD—79m.—Vincent Price, Joan Freeman—4994 (11-1-62)—Gristly page from English history makes moderate programmer—Admiral
- 6316 **TOYS IN THE ATTIC**—D—90m.—(PV)—Dean Martin, Geraldine Page, Wendy Hiller, Yvette Mimieux—5063 (6-26-63)—Powerful, adult drama—Mirisch-Claude
- 6301 **TWO FOR THE SEESAW**—CD—120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6236 **VAMPIRE AND THE BALLERINA, THE**—MD—84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

## COMING FEATURES IN ORDER OF RELEASE

- COURT MARTIAL—Karlheinz Bohm, Christian Wolff
- Oct. **TWICE TOLD TALES**—(TC)—Vincent Price, Mari Blanchard—Admiral
- Oct. **STOLEN HOURS**—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
- Nov. **IT'S A MAD, MAD, MAD WORLD**—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- Nov. **McLINTOCK!**—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
- Dec. **KINGS OF THE SUN**—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch

## COMING

- BEST MAN, THE**—Henry Fonda, Cliff Robertson, Margaret Leighton-Miller-Turman
- CEREMONY, THE**—Laurence Harvey, Sarah Miles
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DUBIOUS PATRIOTS, THE**—(PV; C)—Stewart Granger, Henry Silva, Raf Vallone, Mickey Rooney—Corman
- FLIGHT FROM ASHIYA**—(PV)—Yul Brynner, Suzy Parker—Hecht
- FOR THOSE WHO THINK YOUNG**—(TS; TC)—James Darren, Pamela Tiffin—Essex
- FROM RUSSIA, WITH LOVE**—(TC)—Sean Connery, Lotte Lenya—Eon
- GREATEST STORY EVER TOLD, THE**—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
- HERE'S LAS VEGAS**—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
- INVITATION TO A GUNFIGHTER**—(PV; EC)—Yul Brynner, Janice Rule—Kramer
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LADYBUG, LADYBUG**—Jane Connell, William Daniels, Alice Playten—Perry
- LIGHT OF DAY, THE**—Melina Mercouri, Maximilian Schell—Filmways
- MAN IN THE MIDDLE**—Peter Ustinov, Melina Mercouri—Dassin
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- NORMAN VINCENT PEALE STORY, THE**—Don Murray—Ross
- ONCE UPON A SUMMER**—Rita Tushingham, Peter Finch—Woodfall—English
- PINK PANTHER, THE**—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- 633 **SQUADRON**—(PV; C)—Cliff Robertson, George Chakiris—Mirisch
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- TAKE LOVE EASY**—Peter Finch, Rita Tushingham—Richardson
- TRAIN, THE**—Burt Lancaster, Jeanne Moreau
- WHEREVER LOVE TAKES ME**—William Holden, Susannah York—Helvia
- WOMAN OF STRAW**—(C)—Gina Lollobrigida, Sean Connery
- WORLD OF HENRY ORIENT, THE**—(PV; C)—Peter Sellers, Angela Lansbury—Pan Arts
- YOUNG LUCIFER**—George Chakiris, Tuesday Weld—Mirisch

# UNIVERSAL

## DISTRIBUTED DURING THE PAST 12 MONTHS

- 6307 **BIRDS, THE**—D—120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
- 6303 **COME SEPTEMBER**—C—112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
- CHARADE**—CMD—114m.—(TC)—Cary Grant, Audrey Hepburn—5095 (9-25-63)—Pleasing, well-made entertainment—Filmed abroad
- 6319 **FOR LOVE OR MONEY**—C—108m.—(EC)—Kirk Douglas, Mitzi Gaynor—5063 (6-26-63)—Fun entry is well made
- 6301 **FREUD: THE SECRET PASSION**—D—139m.—Montgomery Cliff, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
- 6304 **40 POUNDS OF TROUBLE**—C—102m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
- 6313 **GATHERING OF EAGLES, A**—D—115m.—(EC)—Rock Hudson, Rod Taylor, Mary Peach—5057 (6-12-63)—The Strategic Air Command in action
- 6314 **KING KONG VS. GODZILLA**—MD—90m.—(C)—Michael Keith, James Yagi—5057 (6-12-63)—Exploitable science fiction entry for program—Japanese made
- 6318 **KISS OF THE VAMPIRE**—MD—88m.—(EC)—Clifford Evans, Niel Willman—5074 (8-7-63)—Good horror entry—English
- 6312 **LANCELOT AND GUINEVERE (SWORD OF LANCELOT)**—D—116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made
- 6315 **LIST OF ADRIAN MESSENGER, THE**—MD—98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery
- 6302 **LOVER COME BACK**—C—107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
- 6305 **MYSTERY SUBMARINE**—MD—90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
- 6309 **PARANOIAC**—MD—80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
- 6310 **SHOWDOWN**—W—79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program
- 6222 **STAGECOACH TO DANCER'S ROCK**—W—72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- SWORD OF LANCELOT**—SEE LANCELOT AND GUINEVERE
- 6311 **TAMMY AND THE DOCTOR**—CD—88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

- Night Must Fall \_\_\_\_\_ MGM
- Night Tide (Filmgroup) \_\_\_\_\_ A-1
- Nine Hours To Rama \_\_\_\_\_ A3 Fox
- Norman Vincent Peale Story, The \_\_\_\_\_ UA
- Nutty Professor, The \_\_\_\_\_ A1 Par.
- Nun And The Sergeant, The \_\_\_\_\_ A3 UA

## O

- Of Human Bondage \_\_\_\_\_ MGM
- Of Love And Desire \_\_\_\_\_ B Fox
- Old Dark House, The \_\_\_\_\_ A2 Col.
- Operation Bikini \_\_\_\_\_ B A-1
- Once Upon A Summer \_\_\_\_\_ UA
- Ordered To Love \_\_\_\_\_ For.
- Out-Of-Towners, The \_\_\_\_\_ WB

## P

- Pagan Island \_\_\_\_\_ Misc.
- Palm Springs Week-End \_\_\_\_\_ WB
- Parnoiac \_\_\_\_\_ A2 U-1
- Papa's Delicate Condition \_\_\_\_\_ A1 Par.
- Paris When It Sizzles \_\_\_\_\_ Par.
- Passionate Thief, The \_\_\_\_\_ A3 Emb.
- Password Is Courage, The \_\_\_\_\_ A1 MGM
- Payroll \_\_\_\_\_ B AA
- Peep Shows Of Paris \_\_\_\_\_ Misc.
- Peeping Tom \_\_\_\_\_ B For.
- Period Of Adjustment \_\_\_\_\_ A3 MGM
- Phantom Planet \_\_\_\_\_ A1 A-1
- Pillar Of Fire, The \_\_\_\_\_ For.
- Pink Panther \_\_\_\_\_ UA
- Playboy Of The Western World \_\_\_\_\_ A2 For.
- Playgirls And The Vampire, The \_\_\_\_\_ For.
- Play It Cool \_\_\_\_\_ A2 AA
- Play It Cooler \_\_\_\_\_ Col.
- Please, Not Now! \_\_\_\_\_ C Fox
- Police Nurse \_\_\_\_\_ A3 Fox
- Postman's Knock \_\_\_\_\_ MGM
- PT 109 \_\_\_\_\_ A1 WB
- Prize, The \_\_\_\_\_ MGM
- Promises, Promises \_\_\_\_\_ Misc.
- Proper Time, The \_\_\_\_\_ UA
- Psyche 59 \_\_\_\_\_ Col.
- Public Affair, A \_\_\_\_\_ Misc.
- Pumpkin Eater, The \_\_\_\_\_ Col.
- Pyro \_\_\_\_\_ A3 A-1

## R

- Rage Of The Buccaneers \_\_\_\_\_ For.
- Rampage \_\_\_\_\_ B WB
- Raven, The \_\_\_\_\_ A1 A-1
- Reach For Glory \_\_\_\_\_ Col.
- Reptilicus \_\_\_\_\_ A1 A-1
- Rhino \_\_\_\_\_ MGM
- Riff Raff Girls \_\_\_\_\_ For.
- Rififi In Tokyo \_\_\_\_\_ A3 MGM
- Robe, The—Re. \_\_\_\_\_ A1 Fox
- Robin And The 7 Hoods \_\_\_\_\_ WB
- Rock-A-Bye Baby—Re. \_\_\_\_\_ A1 Par.
- Room Mates \_\_\_\_\_ For.
- Run With The Devil \_\_\_\_\_ For.
- Running Man, The \_\_\_\_\_ A3 Col.

## S

- Samson And The 7 Miracles Of The World \_\_\_\_\_ A2 A1
- Samson And The Sins Of Babylon \_\_\_\_\_ A-1
- Sanjuro \_\_\_\_\_ A2 For.
- Savage Sam \_\_\_\_\_ A1 BV
- Savage Guns \_\_\_\_\_ A2 MGM
- Scanty Panties \_\_\_\_\_ Misc.
- Season For Love, The \_\_\_\_\_ For.
- Senilita \_\_\_\_\_ Col.
- Seven Capital Sins \_\_\_\_\_ C Emb.
- Seven Days in May \_\_\_\_\_ Par.
- Seven Faces Of Dr. Lao, The \_\_\_\_\_ MGM
- Seven Seas To Calais \_\_\_\_\_ A1 MGM
- Sex And The Single Girl \_\_\_\_\_ WB
- Shock Corridor \_\_\_\_\_ B AA

• Shock Treatment \_\_\_\_\_ Fox  
 Show Boat—RE \_\_\_\_\_ A2 Misc.  
 Showdown \_\_\_\_\_ A2 U  
 Siege Of The Saxons \_\_\_\_\_ A1 Col.  
 • 633 Squadron \_\_\_\_\_ UA  
 Slave, The \_\_\_\_\_ A2 MGM  
 Small World Of Sammy Lee, The \_\_\_\_\_ C For.  
 • Smog \_\_\_\_\_ MGM  
 Sodom And Gomorrah \_\_\_\_\_ B Fox  
 • Soldier In The Rain \_\_\_\_\_ AA  
 • Some People \_\_\_\_\_ A-1  
 • Son Of Captain Blood, The \_\_\_\_\_ Par.  
 Son Of Flubber \_\_\_\_\_ A1 BV  
 Sparrows Can't Sing \_\_\_\_\_ A3 For.  
 Spencer's Mountain \_\_\_\_\_ A3 WB  
 • Spider's Web, The \_\_\_\_\_ UA  
 • Square Of Violence \_\_\_\_\_ A2 MGM  
 Stagecoach To Dancer's Rock \_\_\_\_\_ A2 U-1  
 Steam Heat \_\_\_\_\_ Misc.  
 • Stolen Hours \_\_\_\_\_ UA  
 • Strait-Jacket \_\_\_\_\_ Col.  
 Stranger Knocks, A \_\_\_\_\_ For.  
 • Strangler, The \_\_\_\_\_ AA  
 Stripper, The \_\_\_\_\_ B Fox  
 • Summer Holiday \_\_\_\_\_ A-1  
 Summer Magic \_\_\_\_\_ A1 BV  
 Summer Place—Re. \_\_\_\_\_ B WB  
 • Sunday In New York \_\_\_\_\_ MGM  
 • Surf Party \_\_\_\_\_ Fox  
 • Swingin' Maidens, The \_\_\_\_\_ Col.  
 • Sword And The Stone \_\_\_\_\_ A1 BV  
 Sword Of Lancelot (See Lancelot  
 And Guinevere)  
 Swordsman Of Sienna \_\_\_\_\_ A1 MGM

**T**

• Take Her, She's Mine \_\_\_\_\_ Fox  
 • Take Love Easy \_\_\_\_\_ UA  
 Tammy And The Doctor \_\_\_\_\_ A1 U-1  
 Taras Bulba \_\_\_\_\_ A2 UA  
 Tarzan's Three Challenges \_\_\_\_\_ A1 MGM  
 Term Of Trial \_\_\_\_\_ A3 WB  
 Terror, The \_\_\_\_\_ A2 A-1  
 • These Are The Damned \_\_\_\_\_ Col.  
 Three Fables Of Love \_\_\_\_\_ For.  
 • Three Lives Of Thomasina, The \_\_\_\_\_ BV  
 • Three Penny Opera \_\_\_\_\_ Emb.  
 Three Stooges Go Around The  
 World In A Daze \_\_\_\_\_ Col.  
 Third Of A Man \_\_\_\_\_ A2 UA  
 • Third Secret, The \_\_\_\_\_ Fox  
 Thrill Of It All, The \_\_\_\_\_ A2 U-1  
 13 Frightened Girls \_\_\_\_\_ A1 Col.  
 Thirty Years Of Fun \_\_\_\_\_ A1 Fox  
 This Sporting Life \_\_\_\_\_ A4 For.  
 • Thunder Island \_\_\_\_\_ Fox  
 Ticklish Affair, A \_\_\_\_\_ A1 MGM  
 • Tiger Walks, A \_\_\_\_\_ BV  
 • Tiko And The Shark \_\_\_\_\_ MGM  
 Time Out For Love \_\_\_\_\_ B For.  
 To Catch A Thief—Re. \_\_\_\_\_ A2 Par.  
 To Kill A Mocking Bird \_\_\_\_\_ A2 U-1  
 • Tom Jones \_\_\_\_\_ UA  
 Tower Of London, The \_\_\_\_\_ A3 UA  
 Toys In The Attic \_\_\_\_\_ A3 UA  
 Traitors, The \_\_\_\_\_ A1 U  
 • Train, The \_\_\_\_\_ UA  
 Trauma \_\_\_\_\_ Misc.  
 Trial, The \_\_\_\_\_ A3 For.  
 Trial And Error \_\_\_\_\_ A3 MGM  
 Trouble With Harv. The—RE \_\_\_\_\_ B Par.  
 • 20,000 Leagues Under The Sea—Re. \_\_\_\_\_ A1 BV  
 • 25th Hour, The \_\_\_\_\_ Col.  
 • Twice Told Tales \_\_\_\_\_ A2 UA  
 Twilight Of Honor \_\_\_\_\_ MGM  
 • Two Are Guilty \_\_\_\_\_ A3 MGM  
 Two For The Seesaw \_\_\_\_\_ A3 UA  
 Two Tickets To Paris \_\_\_\_\_ A2 Col.

**U**

Ugly American, The \_\_\_\_\_ A1 U-1  
 • Under The Yum Yum Tree \_\_\_\_\_ A4 Col.  
 • Unsinkable Molly Brown, The \_\_\_\_\_ MGM

**V**

Vampire And The Ballerina, The \_\_\_\_\_ R UA  
 Vertigo—Re. \_\_\_\_\_ A2 Par.  
 • Vice And Virtue \_\_\_\_\_ MGM  
 • Victors, The \_\_\_\_\_ Col.  
 • Village Of Daughters \_\_\_\_\_ MGM  
 Violated Paradise \_\_\_\_\_ For.  
 • Visit, The \_\_\_\_\_ Fox  
 • Viva Las Vegas \_\_\_\_\_ MGM  
 V.I.P.'s, The \_\_\_\_\_ A3 MGM

6316 THRILL OF IT ALL, THE—C—108m.—(EC)—Doris Day, James Garner—5057 (6-12-63)—Highly amusing comedy  
 6306 TO KILL A MOCKINGBIRD—D—129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and  
 absorbing drama  
 6317 TRAITORS, THE—MD—71m.—Patrick Allen, James Maxwell—5057 (6-12-63)—Suspense meller for supporting slot—English  
 6308 UGLY AMERICAN, THE—D—120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

**COMING**

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden  
 CAPTAIN NEWMAN, M.D.—(EC)—Gregory Peck, Tony Curtis  
 CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr  
 DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi  
 HE RIDES TRAIL—Dan Duryea, Tony Young, Jo Morrow  
 ISLAND OF THE BLUE DOLPHINS—(EC)—Celia Kaye, Julie Jayne  
 KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven, Shirley Jones  
 MAN'S FAVORITE SPORT?—(C)—Rock Hudson, Paula Prentiss  
 WILD AND WONDERFUL—(C)—Tony Curtis, Christine Kaufmann

**WARNER BROS.**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

AUNTIE MAME—C—143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—5074 (8-7-63)—Highly humorous entertainment—  
 Reissue  
 263 BLACK GOLD—MD—98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn  
 259 CRITICS CHOICE—C—100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost  
 256 DAYS OF WINE AND ROSES—D—117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama  
 of evils of alcohol  
 253 GAY PURR-EE—CAR.—86m.—(TC)—Voices of Judy Garland, Reo Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining car-  
 toon show with potent names—UPA  
 257 GIANT—D—201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue  
 169 GUNS OF DARKNESS—D—103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue  
 264 ISLAND OF LOVE—C—101m.—(PV; TC)—Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy  
 354 MARY, MARY—C—126m.—(TC)—Debbie Reynolds, Barry Nelson—5091 (9-11-63)—Amusing picturization of stage hit  
 266 PT 109—D—140m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's  
 war-time experiences  
 353 RAMPAGE—D—98m.—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins—5078 (8-21-63)—Two men and a woman on  
 safari is interesting drama  
 265 SPENCER'S MOUNTAIN—D—119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for  
 family trade  
 SUMMER PLACE—D—130m.—(TC)—Richard Egan, Dorothy McGuire—5074 (8-7-63)—Well-made tale of human emotions  
 could gross big—Reissue  
 255 TERM OF TRIAL—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English  
 351 WALL OF NOISE—D—112m.—Ty Hardin, Suzanne Pleshette, Dorothy Provine—5078 (8-21-63)—Interesting romantic drama with  
 horse race background  
 252 WHAT EVER HAPPENED TO BABY JANE?—D—132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

**COMING FEATURES IN ORDER OF RELEASE**

Sept. CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon  
 Nov. PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin  
 Jan. FOUR FOR TEXAS—(TC; PV)—Frank Sinatra, Dean Martin, Anita Ekberg

**COMING**

ACT ONE—George Hamilton, Jason Robards, Jr.  
 AMERICA AMERICA—Stathis Giallelis  
 DEAD RINGER—Bette Davis, Karl Malden, Peter Lawford  
 DISTANT TRUMPET, A—(PV; TC)—Troy Donohue, Suzanne Pleshette  
 ENSIGN PULVER—(PV; TC)—Robert Walker, Burl Ives, Millie Perkins  
 GREAT RACE, THE—(WS; C)—Burt Lancaster, Jack Lemmon  
 INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook  
 KISSES FOR MY PRESIDENT—Fred MacMurray, Polly Bergen  
 LONG FLIGHT, THE—(Super-PV 70; C)—Spencer Tracy, James Stewart, Carroll Baker  
 MY FAIR LADY—(Super Panavision 70; TC)—Rex Harrison, Audrey Hepburn  
 OUT-OF-TOWNERS, THE—Glenn Ford, Geraldine Page  
 ROBIN AND THE SEVEN HOODS—(PV; TC)—Frank Sinatra, Dean Martin, Sammy Davis, Jr., Bing Crosby  
 SEX AND THE SINGLE GIRL—Tony Curtis, Natalie Wood  
 YOUNGBLOOD HAWKE—(TC)—James Franciscus, Suzanne Pleshette

**MISCELLANEOUS**

BALCONY, THE—D—84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental  
 BLACK FOX—DOC—89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri  
 Films  
 BUNNY YEAGER'S NUDE CAMERA—NOV.—60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploita-  
 tion spots—Cinema Syndicate  
 CARNIVAL OF SOULS—D—80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-  
 Lion Int.  
 CORRIDORS OF BLOOD—MD—87m.—Boris Karloff—5053 (6-12-63)—Exploitable horror item—English—MGM through Indepen-  
 dent Exchanges  
 DEVIL'S HAND, THE—MD—71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—  
 Crown Int.  
 DEVIL'S MESSENGER, THE—MD—72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.  
 EAST OF KILIMANJARO—MD—75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller  
 for duallers—Made in Africa—Parade  
 EUROPE IN THE RAW—NOV.—70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and  
 scenery for exploitation spots—Eve Productions  
 EUROPEAN NIGHTS—NOV.—82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English nar-  
 ration—Burstyn  
 FALLGUY, THE—MD—70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.  
 GREAT CARUSO, THE—DMU—109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Independent  
 Exchanges  
 GREENWICH VILLAGE STORY—D—95m.—Robert Hogan, Melinda Plank—5066 (7-10-63)—Off-beat love story—Shawn Int.  
 HEAVENLY BODIES—NOV.—60m.—(EC)—Russ Meyer—5091 (9-11-63)—Nudie novelty for censor-free spots—Eve  
 NATURE'S SWEETHEARTS—NOV.—63m.—(EC)—Maria Stinger, Dick Powers—5074 (8-7-63)—Nudist film for adults—Ikay  
 Beautiful Films  
 PAGAN ISLAND—D—60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate  
 PEEP SHOWS OF PARIS—BUR.—70m.—(EC)—Tempest Storm—5066 (7-10-63)—Fair filmed burlesque show—Pad  
 PROMISES, PROMISES—C—75m.—Jayne Mansfield, Tommy Noonan—5096 (9-25-63)—Comedy and cheesecake make for fun  
 —NTD  
 PUBLIC AFFAIR, A—D—75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose  
 dualler—Parade  
 STEAM HEAT—NOV.—68m.—(EC)—Brandy Long, Bill Teas—5066 (7-10-63)—Fair nudie girlie novelty for fast buck spots—Pad  
 TRAUMA—MD—92m.—John Conte, Lynn Bari—5058 (6-12-63)—Satisfactory chills for horror fans—Parade  
 WHEN THE GIRLS TAKE OVER—C—80m.—(TC)—Robert Lowery, Ingeborg Kjeldsen—5058 (6-12-63)—Strictly for the lower  
 half—Parade  
 SHOW BOAT—MUD—107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue  
 —Independent Exchanges  
 WILD IS MY LOVE—D—74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin  
 WEREWOLF IN A GIRLS' DORMITORY (GHOUL IN SCHOOL, THE)—MD—84m.—Barbara Lass, Carl Schell—5056 (6-12-63)  
 —Okay horror entry—MGM through Independent Exchanges

**FOREIGN**

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**ARMY GAME, THE**—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

**AS NATURE INTENDED**—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

**BUDDAH**—D-134m.—(TE; TC)—Kojiro Hongo—5066 (7-10-63)—Interesting entry for art spots—Japanese; English titles—Lopert

**BURNING COURT, THE**—MD-102m.—Nadja Tiller, Jean-Claude Brialy—5074 (8-7-63)—Fair import—French-made; dubbed in English—Trans-Lux

**CARRY ON CONSTABLE**—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

**CARRY ON TEACHER**—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

**CENTURION, THE**—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int

**CROOKS ANONYMOUS**—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

**CROSS OF LIVING**—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

**ELUSIVE CORPORAL, THE**—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

**FIASCO IN MILAN**—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

**FLAMBOYANT SEX, THE**—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titles—riague between races—English—Atlantic

**FRUIT IS RIPE, THE**—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

**GIRL HUNTERS, THE**—MD-103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it—English—Colorama

**HEAD, THE**—MD-95m.—Horst Frank, Karen Kernke—5063 (6-26-63)—Exploitable horror item—Filmed abroad; dubbed in English—Trans-Lux

**HEAVENS ABOVE**—C-105m.—Peter Sellers, Isabel Jeans—5067 (7-10-63)—Amusing Peter Sellers spoof—English—Janus

**HER BIKINI NEVER GOT WET**—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

**HERCULES AND THE CAPTIVE WOMEN**—FAN—91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

**HUNS, THE**—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

**IMPERSONATOR, THE**—MD-64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

**LE AMICHE (THE GIRL FRIENDS)**—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

**LAFAYETTE**—D-110m.—(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

**LA POUPEE**—D-90m.—(EC)—Zbigniew Cybulski, Sonne Teal—5096 (9-25-63)—Way-out satire on politics and people—French; English titles—Hakim

**LAZARILLO**—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union

**L-SHAPED ROOM, THE**—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal through Columbia exchanges

**LORD OF THE FLIES**—D-90m.—James Aubrey, Tom Chapin—5092 (9-11-63)—Skillfully made, but disturbing drama is decidedly off-beat—English-made—Continental

**MAGNIFICENT SINNER**—D-91m.—(EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

**MARRIAGE OF FIGARO, THE**—C-105m.—(EC)—Georges Descroeres, Yvonne Gaudeau—5069 (7-24-63)—Colorful entry for art spots—French; English titles—Union

**MONDO CANE**—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

**MOUSE ON THE MOON, THE**—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

**MY HOBO**—C-98m.—(Tohoscope; EC)—Keiji Kobayashi, Kideko Takamine—5069 (7-24-63)—Cute import—Japanese; English titles—Toho

**MY NAME IS IVAN**—MD-94m.—Kolya Burlaiev—5067 (7-10-63)—Fair import of limited appeal—Russian; English titles—Sig Shore

**ORDERED TO LOVE**—D-82m.—Maria Perschy, Joachim Hansen—5075 (8-7-63)—Exploitable program offering—German-made; dubbed in English—M.C. Dist.

**PEEPING TOM**—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

**PILLAR OF FIRE, THE**—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

**PLAYBOY OF THE WESTERN WORLD, THE**—D-100m.—(C)—Siobban McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

**PLAYGIRLS AND THE VAMPIRE, THE**—MD-76m.—Lyla Rocco, Walter Brandi—5067 (7-10-63)—Okay horror meller—Italian; dubbed in English—Fanfare

**RAGE OF THE BUCCANEERS**—MD-90m.—(CS; EC)—Richardo Montalban, Vincent Price—5067 (7-10-63)—Goid swashbuckler—Italian; dubbed in English—Colorama

**RIFF RAFF GIRLS**—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

**ROOM-MATES**—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

**RUN WITH THE DEVIL**—D-93m.—Antonella Lualdi, Gerard Blain, Franco Fabrizi—5070 (7-24-63)—Interesting import—Italian; English titles—Jillo Films

**SANJURO**—MD-96m.—Tishiro Mifune—Good import—5059 (6-12-63)—Japanese made; English titles—Toho

**SEASON FOR LOVE, THE**—D-103m.—Daniel Gelin, Françoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

**SMALL WORLD OF SAMMY LEE, THE**—D-105m.—Anthony Newley, Julia Foster—5092 (9-11-63)—Intriguing tale best suited for adult audiences—Seven Arts

**SPARROWS CAN'T SING**—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

**STRANGER KNOCKS, A**—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

**THIS SPORTING LIFE**—D-129m.—Richard Harris, Rachael Roberts—5070 (7-24-63)—Fascinating character study on the unpleasant side—English—Continental

**TIME OUT FOR LOVE**—D-91m.—Jean Seberg, Micheline Presle, Maurice Ronet—5067 (7-10-63)—Fair import—French; English titles—Zenith Int.

**THREE FABLES OF LOVE**—C-76m.—Sylva Koscina, Anna Karina, Leslie Caron—5075 (8-7-63)—Fun-filled entry for art spots—Italo-French; English titles—Janus

**TRIAL, THE**—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

**VIOLATED PARADISE**—NOV.—64m.—(C)—Kazuko Mine—5070 (7-24-63)—Novelty for exploitation and art spots—Japanese narration—Victoria

**WRONG ARM OF THE LAW, THE**—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

**W**

Wall Of Noise \_\_\_\_\_ B WB  
 War Lover, The \_\_\_\_\_ B Col.  
 •War Madness \_\_\_\_\_ AA  
 Warriors Five \_\_\_\_\_ A3 A-1  
 •Watch It, Sailor \_\_\_\_\_ Col.  
 Werewolf in a Girl's Dormitory \_\_\_\_\_ A2 Misc.  
 •What A Way To Go! \_\_\_\_\_ Fox  
 What Ever Happened To Baby Jane? \_\_\_\_\_ A3 WB  
 Wheeler Dealers, The \_\_\_\_\_ A2 MGM  
 When The Girls Take Over \_\_\_\_\_ Misc.  
 •Wherever Loves Takes Me \_\_\_\_\_ UA  
 •Whistle Your Way Back Home \_\_\_\_\_ Col.  
 White Slave Ship \_\_\_\_\_ R A-1  
 •Who's Been Sleeping In My Bed \_\_\_\_\_ B Par.  
 •Who's Minding The Store? \_\_\_\_\_ Par.  
 Who's Got The Action \_\_\_\_\_ A3 Par.  
 •Wild And Wonderful \_\_\_\_\_ U  
 Wild Is My Love \_\_\_\_\_ Misc.  
 •Wild Goose Stop \_\_\_\_\_ BV  
 •Winston Affair, The \_\_\_\_\_ Fox  
 Wives And Lovers \_\_\_\_\_ B Par.  
 •Woman Of Straw \_\_\_\_\_ UA  
 Women Of The World \_\_\_\_\_ C Emb.  
 Wonderful To Be Young \_\_\_\_\_ A2 Par.  
 Wonderful World Of The Brothers Grimm, The \_\_\_\_\_ A1 MGM  
 •World Of Henry Orient, The \_\_\_\_\_ UA  
 Wrong Arm Of The Law \_\_\_\_\_ A3 For.

**X**

X—The Man With The X-Ray Eyes A2 A-1

**Y**

Yellow Canary, The \_\_\_\_\_ A2 Fox  
 Yellowstone Cubs \_\_\_\_\_ BV  
 Young And The Brave \_\_\_\_\_ A1 MGM  
 •Young Girls Of Good Family \_\_\_\_\_ Emb.  
 Young Guns Of Texas \_\_\_\_\_ A1 Fox  
 •Youngblood-Hawke \_\_\_\_\_ WB  
 •Whistle Your Way Back Home \_\_\_\_\_ UA  
 Young Racers, The \_\_\_\_\_ A2 A-1  
 •Young Swingers, The \_\_\_\_\_ A1 Fox

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# The Shorts Parade

1962-63 1963-64 Seasons

## Buena Vista

WALT DISNEY CARTOONS  
(TECHNICOLOR)  
(REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

SINGLE REEL CARTOONS  
(TECHNICOLOR)

- 101 How To Have An Accident At Work
- 123 The Litterbug
- 125 Aquamania

TWO REEL CARTOON SPECIALS  
(TECHNICOLOR)

- 097 Goliath II
- 102 Noah's Ark
- 119 Saga Of Windwagon Smith
- 122 Donald and The Wheel
- 139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS  
(TECHNICOLOR)

- 079 Japan
- 086 The Danube
- 099 Eyes In Outer Space
- 105 Islands Of The Sea
- 106 Mysteries Of The Deep
- 127 Bear Country (Re-issue)
- 131 Water Birds (Re-issue)

FEATURETTES  
(TECHNICOLOR)

- 094 Legend Of Sleepy Hollow (Re-issue)
- 114 Hound That Thought He Was A Raccoon
- 118 Horse With The Flying Tail

## Columbia

COLOR FEATURETTES

- 7441 (Sept.) Wonderful Switzerland
- 7442 (Nov.) Travel Along With The Arkansas Traveler
- 7443 (Jan.) Eventful Britain
- 7444 (Mar.) Wonderful Africa

LOOPY DE LOOP COLOR CARTOONS

- 7701 (Sept.) Slippery Slippers
- 7702 (Oct.) Chicken Fracas-See
- 7703 (Nov.) Rancid Ranson
- 7704 (Dec.) Bunnies Abundant
- 7705 (Feb.) Just A Wolfe At Heart
- 7706 (Mar.) Chicken-Hearted Wolf
- 7707 (Apr.) Watcha Watchin'

MR. MAGOO CARTOONS  
(REISSUES)

- 7751 (Sept.) Magoo's Cruise
- 7752 (Oct.) Magoo's Problem Child
- 7753 (Nov.) Love Comes To Magoo
- 7754 (Dec.) Meet Mother Magoo
- 7755 (Feb.) Gumshoe Magoo
- 7756 (Mar.) Magoo Goes Overboard

COLOR FAVORITE CARTOONS  
(REISSUES)

- 7601 (Sept.) Gerald McBoing Boing On Planet Moo
- 7602 (Sept.) Happy Tots
- 7603 (Oct.) Willie The Kid
- 7604 (Nov.) Little Rover
- 7605 (Nov.) Christopher Crumpet
- 7606 (Dec.) A Boy and His Dog
- 7608 (Jan.) Snow Time
- 7609 (Feb.) Emperor's New Clothes
- 7610 (Mar.) Little Boy With A Big Horn
- 7611 (Mar.) The Foxy Pup
- 7612 (Apr.) Let's Go

CANDID MICROPHONE

- 7551 (Sept.) No. 1 Series 4
- 7552 (Nov.) No. 2 Series 4
- 7553 (Jan.) No. 3 Series 4
- 7554 (Mar.) No. 4 Series 4

TWO REELERS  
THE THREE STOOGES  
(REISSUES)

- 7401 (Sept.) Husbands Beware
- 7402 (Oct.) Creeps
- 7403 (Nov.) Flagpole Jitters
- 7404 (Jan.) For Crimin Out Loud
- 7405 (Feb.) Rumpus In The Harem
- 7406 (Apr.) Hot Stuff

COMEDY FAVORITES  
(REISSUES)

- 7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
- 7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
- 7433 (Dec.) Training For Trouble (Schilling & Lane)
- 7434 (Jan.) He Popped His Pistol
- 7435 (Mar.) Wife Decoy

ASSORTED FAVORITES  
(REISSUES)

- 7421 (Sept.) Spies and Guys (Joe Besser)
- 7422 (Nov.) General Nuisance (Buster Keaton)
- 7423 (Dec.) Hook A Crook (Joe Besser)
- 7424 (Feb.) So's Your Antenna (Harry Von Zell)
- 7425 (Apr.) She's Oil Mine (Buster Keaton)

SERIALS  
(REISSUE)

- 7120 (Oct.) The Batman
- 7140 (Mar.) Roar Of The Iron Horse

# Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS  
(METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow
- W-364 (Jan.) High Steaks
- W-365 (Mar.) Mouse Into Space
- W-366 (Apr.) Landing Stripling
- W-367 (June) Calypso Cat

NEW TOM AND JERRY CARTOONS  
(METROCOLOR)

- C-6431 Dickie Moe
- C-6432 Cartoon Kit
- C-6433 Tall In The Trap
- C-6434 Sorry Safari
- C-6435 Buddies Thicker Than Water
- C-6436 Carmen Get It

GOLD MEDAL CARTOONS  
(TECHNICOLOR)  
(TOM AND JERRY REISSUES)

- W-6461 Puss Gets The Boot
- W-6462 Fraidy Cat
- W-6463 Dog Trouble
- W-6464 Bowling Alley Cat
- W-6465 Fine Feathered Friend
- W-6466 Sufferin' Cat
- W-6467 Lonesome Mouse
- W-6468 Mouse Comes To Dinner
- W-6469 Baby Puss
- W-6470 Zoot Cat
- W-6471 Million Dollar Cat
- W-6472 Puttin' On The Dog

## Paramount

COLOR FEATURETTE

- AA22-1 Sportarama

HIGH TOPPER

- T22-1 Thin Along

NOVELTOONS

- P23-1 Cramps To The Rescue
- P23-2 Hobo's Holiday
- P23-3 Hound For Pound
- P23-4 Sheepish Wolf
- P23-5 Hiccup Hound
- P23-6 Whiz Quid Kid

MODERN MADCAPS

- M23-1 Happy Harry
- M23-2 Tell Me A Badtime Story
- M23-3 Pig's Feat
- M23-4 Sour Grapes
- M23-5 Goodie Good Deed
- M23-6 Muggy-Doo Boy Cat

POPEYE CHAMPIONS

- E23-1 Beach Peach
- E23-2 Jitterbug Jive
- E23-3 Popeye Makes A Movie
- E23-4 Fly's Last Flight
- E23-5 How Green Is My Spinach?
- E23-6 Gym Jam

COMIC KING

- C22-1 Et Tu Otto
- C22-2 A Tree Is A Tree Is A Tree
- C22-3 The Method and Maw
- C22-4 Take Me To Your Gen'rul
- C22-5 Keeping Up With Crazy
- C22-6 Mouse Blanche

SPECIAL

- B23-1 Jamboree At Marathon

SPORTS IN ACTION

- D23-1 Festival Of The Bulls
- D23-2 Sky Divers

## 20th Century-Fox

MOVIETONE SPORTS  
(CINEMASCOPE; DELUXE COLOR)

- 7301 (Jan.) Rail Tour of Europe
- 7302 (Feb.) Maine, U.S.A.
- 7303 (March) Wacky And Red
- 7304 (April) Fairytale Land—Denmark
- 7305 (May) Chinatown
- 7306 (June) Yellowstone Ranger

TERRYTOONS  
(CINEMASCOPE; DELUXE COLOR)

- 5301 (Jan.) Fight to the Finish
- 5302 (March) Astronaut
- 5303 (April) Missing Genie
- 5304 (April) Tea Party
- 5305 (June) Sidney's White Elephant
- 5306 (June) Long Island Duckling

TERRYTOONS  
(2D ALL PURPOSE; DELUXE COLOR)

- 5321 (Jan.) Tea House Mouse
- 5322 (Feb.) To Be Or Not To Be
- 5323 (March) The Juggler of Our Lady
- 5324 (May) Pearl Crazy

# Universal-International

TWO REEL SPECIALS IN COLOR  
(CINEMASCOPE)

- 4301 (Jan.) Land Of The Long White Cloud
- 4306 (Apr.) Four Hits And A Mister

SPECIAL

- 4304 (Jan.) Football Highlights of 1962

ONE REEL COLOR SPECIALS

- 4371 (Jan.) Steel Bands—Tropical Muslc (CS)
- 4372 (Feb.) A Picture For Jean
- 4373 (Mar.) A Bridge Named Emma (CS)
- 4374 (Apr.) End Of The Plains
- 4375 (May) Island Spectacular
- 4376 (June) The Unknown Giant
- 4377 (July) This Is The Place
- 4378 (Aug.) Land Of Homer

WALTER LANTZ WOODY WOODPECKER  
REISSUE COLOR CARTUNES

- 4331 (Jan.) Woody Meets Davy Crewcut
- 4332 (Feb.) Box Car Bandit
- 4333 (Mar.) Unwearable Salesman
- 4334 (Apr.) International Woodpecker
- 4335 (May) To Catch A Woodpecker
- 4336 (June) Round Trip To Mars
- 4337 (July) Dopy Dick, The Pink Whale

NEW WALTER LANTZ COLOR CARTUNES

- 4311 (Jan.) Fish and Chips
- 4312 (Jan.) Greedy Gabby Gator (WW)
- 4313 (Feb.) Coming Out Party
- 4314 (Mar.) Case Of The Cold Storage Yegg
- 4315 (Mar.) Robin Hoody Woody (WW)
- 4316 (Apr.) Charlie's Mother-In-Law
- 4317 (May) Stowaway Woody (WW)
- 4318 (May) Hi-Seas Hi-Jacker
- 4319 (June) Shutter Bug (WW)
- 4320 (July) Salmon Loafer
- 4321 (July) Coy Decoy (WW)
- 4322 (Aug.) Goose In The Rough
- 4323 (Sept.) Tenant's Racket (WW)
- 4324 (Oct.) Pesky Pelican
- 4325 (Oct.) Short In The Saddle (WW)
- 4326 (Nov.) Goose Is Wild
- 4327 (Nov.) Teepee For Two (WW)
- 4328 (Dec.) Science Friction (WW)
- 4329 (Dec.) Calling Dr. Woodpecker (WW)

## Warner Bros.

MERRIE MELODIES-LOONEY TUNES  
TECHNICOLOR CARTOONS

- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose
- 1705 (12-29-62) Martian Through Georgia
- 1706 (1-19-63) I Was A Teenage Thumb
- 1707 (3-9-63) Fast Buck Duck
- 1708 (4-20-63) Mexican Cat Dance
- 1709 (5-11-63) Woolen Under Where
- 1710 (6-15-63) Hare-Breath Hurry
- 1711 (6-29-63) Banty Raids
- 1712 (4-27-63) Now Hear This
- 1713 (8-17-63) Chili Weather
- 2701 (9-7-63) The Unmentionables
- 2702 (9-28-63) Aqua Duck
- 2703 (11-9-63) Claws Of The Lease
- 2704 (11-30-63) Transylvania

BUGS BUNNY SPECIALS

- 1721 (12-8-62) Shish Ka Bugs
- 1722 (2-9-63) Devil Food Cake
- 1723 (4-6-63) The Million-Hare
- 2721 (10-19-63) Mad As A Mars Hare

BLUE RIBBON HIT PARADES  
TECHNICOLOR  
(REISSUES)

- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny
- 1305 (12-22-62) Design For Leaving
- 1306 (1-26-63) Dog Pounded
- 1307 (2-16-63) Cat-Tails For Two
- 1308 (3-16-63) Easy Peckin's
- 1309 (4-13-63) No Barking
- 1310 (5-25-63) Up Swept Hare
- 1311 (6-15-63) Bell-Hoppy
- 1312 (7-24-62) Satan's Waitin
- 1313 (8-24-63) Big Top Bunny
- 2301 (9-14-63) Yankee Dood It
- 2302 (10-12-63) Gone Batty
- 2303 (11-16-63) From A To Z-Z-Z

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)  
(REISSUES)  
TWO-REELERS

- 1001 (10-6-62) A Touch Of Gold (New)
- 1002 (3-30-63) Thar She Blows
- 1003 (6-1-63) Killers Of The Swamp

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)  
(REISSUES)  
ONE-REEL

- 1501 (11-17-62) Sporting Courage
- 1502 (1-5-63) Sea Sports Of Tahiti
- 1503 (3-2-63) Moroccan Riviera
- 1504 (5-4-63) When Fish Fight
- 1505 (7-6-63) Ski In The Sky
- 1506 (8-3-63) Switzerland Sportland
- 2501 (9-21-63) A Wish And Ticino
- 2502 (10-26-63) Unfamiliar Sports

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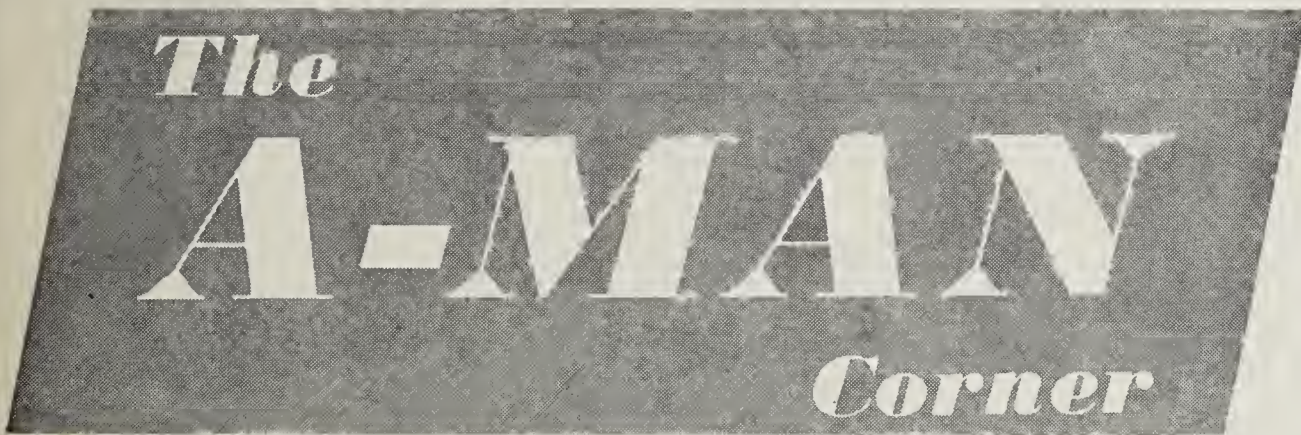
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